

# THE ACADEMY.

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It was (he tells us) by a mere accident that the author's attention was originally directed to the question which, in this volume, he discusses at length. His curiosity once aroused, he would seem not only to have thoroughly mastered the details of the Ossianic controversy itself, but to have extended his inquiries in several directions beyond the limits of his immediate subject, reading—as we gather from the footnote on page 101—pretty nearly everything of importance that has appeared in recent years on the poetry and antiquities of the Celts. The result was just what might have been expected. Mr. Bailey Saunders, finding himself incommoded by the crowd of novel ideas accumulated in the course of this somewhat severe mental scamper, began to cast about him for some means of relief; and finally, in default of any readier shift, he resolved to adopt the obvious expedient of writing a book. The fruit of which resolve now lies before us in the shape of a handsome octavo volume of some three hundred and thirty pages, admirably printed in clear type on pleasantly toned paper, and embellished with a well-executed engraving from Romney's portrait of James Macpherson.

The author's immediate purpose in writing this book was, as we learn from the Preface, to relate the history of the origin, reception, and extraordinary effect of the Ossianic poems; and he has thrown his work into the form of a biography, "because the question of the authenticity of the poems largely turns on Macpherson's actual proceedings, and his personal character and attainments." With regard to the specific character of the misconception (as to Macpherson's true relation towards the Ossianic poems) which, if his biographer is to be believed, prevails all but universally, though in varying degrees, throughout the literary world of to day, Mr. Saunders observes:—

"Among educated Englishmen, Macpherson commonly passes for an audacious impostor who published his own compositions as the work of an ancient writer, and received due punishment at the hands of Dr. Johnson. The historians of literature compare him with Chatterton, and brand him as a forger."

This, which seems, in fact, a fairly accurate description of the view now prevailing as to the validity of the Scotchman's pretensions (see, for example, Mr. Edmund Gosse's *History of Eighteenth Century Literature*, pp. 335-337), Mr. Saunders holds to be not alone grossly inaccurate, as an account of

what that writer actually did in the matter of the poems, but gravely unjust as well to the memory of an elegant and versatile *littérateur*, whose character he declares to be thereby wantonly and grievously belied. At the same time that he maintains the substantial integrity of Macpherson, however, he takes care to vindicate himself with all possible earnestness from the suspicion of bias or partisanship:

"While I believe that, on the whole, he has been greatly slandered, he is certainly no hero; and I hope that I am not afflicted, in regard to him, with what has been called the *lues boswelliana*, or the disease of admiration. I hope also that I am free from any suspicion of national prejudice: I have not the honour of being a Scotsman."

Can it really be, then, that a wrong so grave as Mr. Saunders's theory would imply has been done, and that for so many years back, to the memory of James Macpherson? Perhaps the readiest way to answer this question will be to pass in rapid review the leading events of Macpherson's life, from the day when he first emerges into notice, strolling down to the bowling-green at Moffat in company with John Home (who is said to have found him "an exceeding good classical scholar"), to the proud day when there issued from the house of Becket and De Hondt, publishers in the Strand, the famous quarto entitled "Fingal, an Ancient Epic Poem in Six Books . . . composed by Ossian, Son of Fingal: Translated from the Galic Language by James Macpherson." Of course, no one in his right senses would dream, at the present day, of taking up the extreme position, so petulantly and uncritically assumed by Dr. Johnson and his followers, that the so-called poems of Ossian—"Fingal," "Temora," and the rest—were one and all simply forged and invented out of his own head by James Macpherson. Even a superficial examination of the Report issued by the Committee of the Highland Society will suffice to make it clear that the so-called epic of "Fingal"—if it be not, as Macpherson represented it to be, a literal translation into measured English prose of a Gaelic original extant at the time in the Highlands—is at least undoubtedly based upon a solid foundation of genuine Gaelic ballad-poetry, from which the names and leading incidents, and even in some instances entire sentences or, it may be, short detached passages, have been borrowed and incorporated with his own work by the self-styled translator. In short, the problem of Macpherson's true character must now be regarded as depending, not upon any question as to the survival of ancient Celtic poetry in the Highlands—for of the existence there, in Macpherson's day, of even a considerable body of such traditionary remains there seems no longer any room to doubt—but rather upon the particular degree of fidelity and conscientious care displayed in his arrangement and translation of the several "fragments" recovered by him from the Highlanders, and declared by him to be none other than the *disiecta membra* of the long-lost epic of "Fingal."

In the autumn of 1759 John Home,

the celebrated author of the tragedy of "Douglas," while drinking the waters at the Spa of Moffat, in Dumfries-shire, had made the acquaintance of a young Highland student named James Macpherson, who was living as tutor, until such time as he should be of age to take holy orders, in the family of Lady Christian Graham of Balgowan. Home had long felt an interest in the subject of Highland poetry; and when, in reply to his inquiries, Macpherson told how from time immemorial the Highlanders had loved to listen to the tales and songs of their ancient bards, and added that he had in his possession several specimens of this traditionary poetry, Home at once expressed an eager desire to see and examine them. Here, however, a difficulty presented itself: Home knew not a word of Gaelic; how, then, was he to judge of the pieces produced by Macpherson? Home suggested that the other should select what he considered a favourable specimen from his repertory, translate it into English prose, and submit it to the critical eye of the Lowlander, who would then be able to form some opinion, however inadequate, of the genius and character of the Gaelic poetry. To this, after some delay and considerable show of reluctance, Macpherson at length consented; and when, shortly afterwards, John Home returned to Edinburgh, he carried with him copies of "The Death of Oscar," and of two or three other pieces translated by Macpherson, which, in his elation over what he regarded as an important find, he handed eagerly about among the "Select Circle," as it was called, of his literary friends and colleagues.

In due course the translations came into the hands of Dr. Hugh Blair, a famous theologian and literary critic of the day. In him they excited the most extraordinary enthusiasm. He instantly sent for Macpherson; and as soon as, in conference with him, he had ascertained that, besides the few pieces now in the tutor's possession, "greater and more considerable poems of the same strain were to be found in the Highlands, and were well known to the natives there," he earnestly begged that any pieces remaining as yet untranslated in Macpherson's hands should forthwith be done into English and submitted to him, promising that he "would take care to circulate and bring them out to the public, by whom they well deserved to be known."

Macpherson demurred, objecting, in the first place, that no translation of his could do justice to the spirit and force of the original; and, secondly, that the poems would, he feared, "be very ill-received by the public, as so very different from the strain of modern ideas, and of modern, connected, and polished poetry." Finally, after vigorous and oft repeated importunity on the part of Blair, he consented, and, while still a member of the Balgowan family, completed the translation of some sixteen pieces.

"In June, 1760," writes Mr. Bailey Saunders, "these were published at Edinburgh, in a small, thin volume, under the title: *Fragments of Ancient Poetry collected in the Highlands of Scotland, and translated from the Galic or Erse Language*. Blair superintended their produc-

tion, and, as the result of various conversations with Macpherson, himself wrote the preface."

The little volume, introduced to the public under auspices so favourable, achieved a wide and instantaneous success. David Hume and Horace Walpole, William Shenstone and Thomas Gray, were one and all loud in their praises of the "nature and noble wild imagination" of the *Fragments*, and impatient for further details respecting the Gaelic poetry and antiquities. The enthusiastic Blair, who by this time had got to the length of persuading himself that a formally complete epic of some 9,000 lines, dating from the third century, and composed by the blind prince-poet Ossian, son of Fingal, was lying derelict, as it were, in the Highlands, awaiting the advent of some one enterprising enough to undertake the task of collecting, transcribing, and arranging—the ardent Blair was resolved to take the tide at the flood, and accordingly wrote to Lord Hailes, expressing a desire that some scheme might be hit upon "for encouraging Mr. Macpherson to apply himself to the making a further collection of Earse poetry, and particularly for recovering our epic," and proposing a subscription to meet the incidental expense. He also appealed to Macpherson himself, urging him strongly, as in every respect the fittest man for the office, to undertake the double labour of searching and of gleaning and gathering up such "fragments" as his investigations should bring to light. Macpherson, however, shrunk from the task proposed to him. In all probability he was secretly amused at the extravagant zeal displayed by Blair and one or two others: very possibly he was altogether sceptical as to the existence of the much-talked-of epic. There is, we must remember, not a particle of evidence to indicate that it was Macpherson who first spoke of the Gaelic pieces as "fragments" of an original epic. On the contrary, as Mr. Bailey Saunders very justly observes (p. 93, note 1), Blair's strenuous insistence on this point in his *Critical Dissertation*, published three years later on, points to the conclusion that it was he, and not Macpherson, who originally broached the idea. Indeed, if Macpherson ever gave a serious thought to the matter at all, he could hardly, one should think, fail to perceive that the pieces in question were not of an epic but of a lyric cast, and that, so far from presenting the appearance of detached fragments, they were rather each one severally complete in itself. It was doubtless all very well to listen gravely—with his tongue in his cheek—while Blair discoursed at large on the fragments of the noble epic now lying dispersed throughout the Highlands, and crying out for retrieval and restoration at the hands of some loyal son of the Feinne; but to go and look for the said fragments was quite another affair. Doubtless even then Macpherson felt confident that he could contrive to knead the rude lyrical ballads of the Gaels into a cake of the right epic leaven for such ultra-sentimental and enthusiastic critics as Dr. Hugh Blair; but then, how would this queer composition affect the palate of the age—an age, too, be it remembered, which (*O sæculum insapiens et infacetum!*) had

suffered the original poems of James Macpherson to fall unheeded from the press? It is not difficult to understand the young man's reluctance to throw up his position as tutor, and thereby endanger his prospect of winning a certain livelihood, merely for the sake of so hazardous and (as he may very possibly have secretly believed) so chimerical a mission.

The *Fragments*, we have said, were published in June, 1760. In the following August Blair assembled the leading social and literary lights of Edinburgh at a dinner to which Macpherson also was bidden. Patrick Lord Elphinstone, Robertson the historian, John Home, Prof. Adam Ferguson, and many others were present; and, after much discussion, they finally prevailed on Macpherson to disengage himself from all other employment, and set out on his unique quest without delay. He received £100 (raised mainly by collection from those present at the dinner) to defray the expenses of his travels. Blair describes the effect of this meeting upon Macpherson in the following words:

"I remember well that when I was going away Mr. Macpherson followed me to the door, and told me that from the spirit of that meeting he now for the first time entertained the hope that the undertaking to which I had so often prompted him would be attended with success; that hitherto he had imagined they were merely romantic ideas which I had held out to him; but he now saw them likely to be realised, and should endeavour to acquit himself so as to give satisfaction to all his friends."

The true significance of this speech is obvious enough. Macpherson had, it is evident, been troubled with misgivings respecting the commercial side of Dr. Blair's scheme. He doubted whether the recovery of a supposed ancient epic was a matter in which sufficient public interest could be excited to make the labour of collecting, translating, and recasting a profitable one. But the enthusiasm displayed at the Edinburgh dinner sufficed to dispel all his fears on that score; and he now felt assured that, whatever might be the difficulties involved in it, the scheme was unquestionably one in which there was money. Accordingly he made up his mind to start at once, having a perfect understanding of what he was expected to find and bring back with him; and resolved that, whether originals were plenty or scarce, he at least would take good care not to return empty handed, or disappoint the confident expectations of the men who held the purse-strings.

Macpherson set out early in September, 1760. He journeyed through the shires of Perth and Argyle to the north-west district of Inverness; thence to Skye and the Hebrides, and subsequently to the coast of Argyleshire and the Island of Mull. Here and there he picked up a few MSS., and in many places took down in writing pieces from oral recitation; then, returning early in January, 1761, to Edinburgh, he settled in lodgings immediately below Blair's house at the head of Blackfriars' Wynd, and started without delay on the task of "translation." Just ten months later on, in the beginning of December, 1761, the result of his labours appeared in London, in the

shape of a quarto volume, sold for half a guinea, and entitled *Fingal*.

Did Macpherson—could he, by any possibility—honestly believe that his Gaelic originals were in deed and in truth fragments of an ancient normal epic? Unluckily, both the old MSS. which he picked up in Skye and elsewhere, and also the rough copies he took down from the oral recitations of sundry Highlanders, have, under unexplained circumstances, wholly disappeared; so that, being unable to examine them for ourselves, we cannot speak positively as to their true character. But—putting aside Macpherson's unsupported statement respecting them—there is nothing whatsoever to lead us to suppose that these originals were in any respect other or better than the rude ballad poetry of a rude people, marked, indeed, by a vigorous though untrained picturesque faculty—a considerable power of direct and concrete description—as well as by frequent touches of a tender and simple pathos, but far removed from the skilful scene-painting, the tendency to high-flown, or, at times, to mawkish sentiment, and the stilted and bombastic magniloquence, which so prominently distinguish the style of Macpherson's "translations." Such remains of Gaelic poetry as the efforts of later investigators have succeeded in recovering are one and all of this plain and unsophisticated character; and if, indeed, it be true that the pieces recovered by Macpherson in 1760 were of a different and more artificial cast, it certainly is one of the most astonishing and vexatious accidents of literature that they should have every one of them perished, or at least disappeared beyond our reach. For supposing that they were different, however, we have not a shred of authority beyond the bare word of James Macpherson; and Mr. Bailey Saunders must really pardon us if, after carefully perusing his candid pages, we borrow a phrase from Dr. Johnson and say that what we have therein learned of Macpherson's morals inclines us to pay regard, not to what he may say, but to what he is able to prove.

We say nothing now of Macpherson's ludicrously inadequate knowledge of Gaelic (he was unable either to write or to spell it; and was often at a loss to understand the very meaning of the words, if we are to believe his assistant, Capt. Morrison); of his outrageous tamperings with the details of the story as given in the originals; of his ready cleverness in supplying connexions and interpolations of his own; and of many other extraordinary features which, according to the evidence even of his own friends, characterised his so-called "translation" of the *Poems of Ossian* (see *Life*: pp. 134-143). We simply desire to point out (1) that, apart from his bare word, there is not a scintilla of evidence that the pieces collected by Macpherson from the Highlanders were fragments of a single epic original; and (2) that, on the contrary, there does exist strong presumptive evidence that the pieces in question closely resembled, both in tone and in cast, the rough ballad-poetry of the ancient Gaels, as it is found, e.g., in the *Leabhar na Feinne* compiled by Mr. J. F.



Campbell, of Islay. From the time of his return, laden with the poetic spoil captured during his four months' raid in the Highlands, to his Edinburgh lodgings just below Blair's house (a significant juxtaposition!) Macpherson invariably wrote and spoke in the most unambiguous fashion respecting the character of what he had found. "I have been lucky enough," he writes to a friend on 16th January, 1761, "to lay my hands on a pretty complete poem, and truly epic, concerning Fingal. . . . I have some thoughts of publishing the original if it will not clog the work too much." In the same strain he writes, in the Preface to the first edition of *Fingal*: "How far it [the 'epic'] comes up to the rules of the Epopeia is the province of criticism to examine. It is only my business to lay it before the reader as I have found it." Now it is obvious that Macpherson could at any time have brought the truth of these statements to a decisive test by simply publishing the originals of the *Poems of Ossian* as they had come into his hands; and this, moreover, he had been often urged to do by both friends and foes. Johnson, on behalf of offended virtue, had fiercely challenged him:

*Mocche putide, redde codicillos!*

The gentlemen of the East India Company had respectfully approached him, tendering a *douceur* of one thousand guineas and demurely murmuring:

*Pudice et probe, redde codicillos!*

But all in vain; threats and cajolings alike had been lost upon the canny Scot who, with his pockets full of the Nabob of Arcot's gold, was content simply to ignore the assaults of his enemies, while eluding as best he might the importunities of his friends. Why, one may well ask, was this, if it was not from the dread lest, if the originals were published side by side with the "translation," it would at once become manifest to all men that the story and the names alone had been adopted from the Gaelic, while the expressions, the sentiment, and the scene-painting were substantially supplied by the "translator" himself? Such unquestionably is the conclusion at which ninety-nine out of a hundred men of plain common sense will arrive after duly weighing the facts and circumstances recited above; such, he must confess, is the inference which the present writer finds himself unable to avoid, after an honest attempt to arrive at a just theory of the question. And, this being so, he would venture to assess the damage, which the popular estimate of his character does to the memory of James Macpherson, at the sum of just one farthing.

T. HUTCHINSON.

*St. Thomas's Priory; or, The Story of St. Austin's, Stafford.* By Joseph Gillow. (Burns & Oates.)

MR. GILLOW has produced an interesting book, but we must call in question the appropriateness of the title he has given to it. Nearly everyone will imagine that he has written a history of the Austin Priory of St. Thomas of Canterbury, which was

founded about 1180 by a bishop of Coventry and Lichfield, or (as others say) by one of the Staffords. There is a very meagre and unsatisfactory account of this house in the *Monasticon*. We should be much pleased if Mr. Gillow would give us its annals in detail.

The volume before us takes up the history of one of its estates after the fall of the religious houses. The church of Baswich or Berkswich, a little way outside Stafford, belonged to the priory of St. Thomas. It was granted to Rowland Lee, one of Henry VIII.'s courtier-bishops, in 1539. Lee died before the king, leaving his estates among his nephews, sons of his sister Isabel, who had married Roger Fowler, a scion of a Buckinghamshire family of that name. The husband and wife both died early, and the bishop discharged the function of guardian to his infant nephews and nieces. The priory, which seems to have been a rich inheritance, devolved on Brian Fowler, who married Jane, daughter and heiress of one of the Flintshire Hammers.

The Fowlers were staunch Catholics. From the early days of Queen Elizabeth to the last century they seem not only to have maintained the faith in their own persons, but to have done all they could for the support of their religion in Stafford. It is difficult for us, living in times so widely different, to estimate the amount of self-sacrifice which this constancy must have entailed during all those long years of bitter persecution.

William Fowler, the last male representative of the line, died in 1716. By a will dated 1712 he left the whole of his large property, with the exception of a small legacy to his sister, to his nephew-in-law, Richard Betham, of Rowington, whose only daughter and heiress married Thomas Belasyse, fourth Viscount Fauconberg. The will was duly proved, its provisions acted upon, and Lord Fauconberg entered into possession of the estates. It afterwards transpired that William Fowler had made a later will, in 1715, by which he divided his estates equally between the heirs of his two sisters. This will was in the custody of Christopher Ward, an attorney at Stafford. Why he kept it from the knowledge of those interested in it has never been explained. It is difficult to suppose that he could have forgotten the existence of so important a document; and yet, so far as could be ascertained, he had no interest in its suppression. Ward died in 1724; and his son, in looking over his father's papers, found the will, which he at once showed to Lord Aston of Tixall, the chief trustee of the Fowler estates. Lord Fauconberg of course disputed the genuineness of this latter will, which had been so strangely sprung upon him. Wearisome proceedings in Chancery followed. The case came before the House of Lords in 1733, when it was decided that the estates should be shared equally between the representatives of William Fowler's two sisters. Thus Lord Fauconberg was required to surrender a moiety of the property; but as he had acted in good faith, he was not called upon to refund any part of the income which he had received in past years. The case made

a great sensation, not only in legal circles, but throughout the whole country. It is by no means forgotten in Staffordshire at the present time.

Mr. Gillow gives minute details as to the priests who have ministered to the Stafford Catholics from the times of Elizabeth to the present day. We believe that he is very accurate in facts and dates. Wherever we have been able to test him, he has not proved wanting.

The account of Daniel Fitter, who had charge of the Stafford mission during the frenzy of the Oates plot, is of some historical interest, as he "evaded imprisonment, and possibly death," by taking the oath of supremacy. Some few of his friends followed his example, but nearly all the English Catholics continued to regard it as unlawful. The exiles in Paris issued a declaration condemning the oath. We have no doubt that they were right, but it is highly probable that Fitter acted in good conscience.

Mr. Gillow has, we understand, made very large collections regarding all the missions, chaplaincies, and missionary stations which have existed throughout England since the death of Queen Mary I. It is much to be desired that they should be arranged for publication and given to the world.

EDWARD PEACOCK.

*The Tragedies of Euripides in English Verse.* By Arthur S. Way. Vol. I. (Macmillans.)

MR. WAY won his spurs as a translator by his versions of the *Iliad* and *Odyssey*; he certainly will not lose them by the present work, if vols. ii. and iii. prove as good as vol. i. It is strange, but appears (Pref., p. viii.) to be the fact, that no complete translation of Euripides into English verse has been achieved in this century. Of course, the leading plays have been rendered fairly often, especially the "Alcestis." It is with some surprise that we note that the "Hecuba" (if Mr. Way's knowledge is complete) has only once been translated (by Beesley) since the versions by Potter and Wodhull more than a hundred years ago. We suppose the prose versions have had it all their own dull way.

In one point at all events we applaud Mr. Way without reserve: he is determined that the choric odes shall appear in the dress of English poems, not in that would-be-facsimile of the Greek which is so hard to read, so impossible to admire. He even thinks that rhyme is, if not essential, highly conducive to fidelity, properly understood; and he reminds us, with great truth and cogency, that "the Greek no more suspected a great dramatist of neglecting any means whereby he might satisfy his hearers' demand, not only for noble thought, but for musical expression, than of begrudging them aught of his treasures of experience and imagination." And his method is, to take an English metre, often a quite modern one, into which, "for him, the great thoughts of the ancient master most felicitously run" (Pref., p. ix.), and to do his best with it. All depends, of course, on the tact and metrical instinct of the translator, whether the new form suits the old matter, or merely

reminds us of another modern poem. With what success Mr. Way uses this method may best be shown by an example: this is the close of the chorus—*ἔγω καὶ δὴ Μούρου* (*Alceste*, ll. 961-1006; pp. 50-1).

"Thee, friend, hath the Goddess gripped; from her hands never wrestler hath slipped.  
Yet be strong to endure: never mourning shall bring our beloved returning  
From the nethergloom up to the light.  
Yea, the heroes of Gods begotten,  
They fade into darkness, forgotten  
In death's chill night.  
Dear was she in days ere we lost her,  
Dear yet, though she lie with the dead.  
None nobler shall Earth-mother foster  
Than the wife of thy bed.

Not as mounds of the dead who have died, so account we the tomb of thy bride,  
But O, let the worship and honour that we render to Gods rest upon her:  
Unto her let the wayfarer pray.  
As he treadeth the pathway that trendeth  
Aside from the highway, and bendeth  
At her shrine, he shall say:  
'Her life for her lord's was given:  
With the Blest now abides she on high.  
Hail, Queen, show us grace from thine heaven!'  
Even so shall they cry."

That is an average, not an exceptional, specimen of Mr. Way's choric renderings; and we think he takes high rank among those who have attempted the task. Whatever minor faults, and whatever modernism, pervade his verse, he avoids the one great fault—that of stiffness—which spoils so many meritorious efforts. Of his blank verse, the following is a good specimen—it is Medea's farewell to her children (p. 106):

"O children, children, yours a city is,  
And yours a home, where, leaving wretched me,  
Dwell shall ye, of your mother aye bereft.  
... O me accurst in this my ruthless mood!  
For nought, for nought, my babes, I nurtured you,  
And all for nought I laboured, travail-worn,  
Bearing sharp anguish in your hour of birth.  
Ah for the hopes—unhappy!—all mine hopes  
Of ministering hands about mine age,  
Of dying folded round with loving arms,  
All men's desire! But now—'tis past—'tis past,  
That sweet imagining! Forlorn of you  
A bitter life and woeful shall I waste.  
Your mother never more with loving eyes  
Shall ye behold, passed to another life.  
Woe! woe! why gaze your eyes on me, my darlings?  
Why smile to me the latest smile of all?  
Alas! what shall I do? Mine heart is failing  
As I behold my children's laughing eyes!"

This is more like Euripides than is the choric passage; on the other hand, it is less remarkable, though very readable, as verse. But the forcible style is maintained right through the six plays. So far as we know, Euripides has nowhere else been so vigorously presented. Sometimes, however, the expansion appears to be unduly great. It is hard to blame the pretty poem (pp. 184-5) that represents the short chorus in the "Hippolytus" (ll. 1268-81); but thirty-two lines for fourteen is a considerable metamorphosis.

It is worth noticing that, by some misarrangement, the last few pages (from 346 onwards) of the "Ion" are not only out of order, but jumbled-up with the beginning of the "Suppliants"—in our copy at all events. On p. 260, l. 3, "born" should surely be "borne." We do not quite like "nethergloom" as a substantive,

still less as an adjective (p. 53), nor (p. 208) "shorn throat" for "severed"; nor the tendency (p. 148 and elsewhere) to combine "utter" with adjectives—"utter-shameful words"; nor the rhyming of "rest me" with "blessed ye" (p. 15), "in me" with "win thee" (p. 23). But on the whole Mr. Way has deserved thoroughly well of Euripides—not least, perhaps, in the very fine prefatory sonnet to him; the last lines are excellent:

"That high heaven  
Where he, who sang of triumph-crimsoned seas,  
And thou, through whom things common touched  
the spheres,  
Twin-throned, while hand to hand of brother  
clave,  
Smiled scorn of Gods on Aristophanes—  
A satyr mocking orphaned Athens' tears—  
Saw from the stars frogs croaking o'er a grave."

E. D. A. MORSHEAD.

#### THE AUTHORSHIP OF THE "IMITATIO CHRISTI."

*Prolegomena zu einer neuen Ausgabe der Imitatio Christi.* Nach dem Autograph des Thomas von Kempen u. s. w. von Karl Hirsche. Bd. III. (Berlin: Carl Habel.)

TWENTY years ago Dr. Hirsche published the first volume of his *Prolegomena*, and pointed out the need of a new edition of the works of Thomas à Kempis in order to put in a clear light his right to be considered the author of the *Imitatio Christi*. He showed the importance of the Thomas MS. at Brussels, especially as it contained a complicated system of punctuation and of accentuation which brought to view a rhythm, and in many places rhymes, which gave a new charm not only to the four treatises forming the *Imitatio*, but to the other works in the same MS. In 1882 a second volume followed, in which was a selection of passages or Chrestomathy from the undisputed works of Thomas, compelling the reader's attention to the similarity existing between them and passages of the *Imitatio*. A third volume was to have contained the completion of Dr. Hirsche's researches; but delays occurred owing to an affection of the eyes, and in July, 1892, he died without having accomplished his task. In the volume now before us we have all that he was able to write,—it was in fact printed during his lifetime—giving us "a proof of Thomas' authorship of the *Imitatio* from its contents and from the MSS."

Dr. Hirsche gives an elaborate exposition of the four books, which he maintains are to be considered as distinct works. He points out the manner of composition as well as the characteristics observable in all the works of Thomas as he himself has described them in the prologue to the *Soliloquium*, where he compares himself to a gardener who, "by planting trees and flowers, changes a meadow into a pleasant park;" for here we find pictorial grouping, not the unfolding of a complete system out of one or several fundamental thoughts, but rather the illumination of objects from various standpoints. He does not dwell on doctrines and their exposition, his interest

as a writer turns to the Life itself; his writings are for edification.

In 1652, the Thomas MS. was sent from Brussels to Paris for examination, and met with a very unfavourable reception. The commissioners considered it a very bad MS., and condemned it for the transposition of the fourth book, for its solecisms, for its errors, and for its erasures and corrections. This report, which is reprinted by Dr. Hirsche, shows the strong prejudices they felt on account of their desire to proclaim as the author Chancellor Gerson, whose claims are now even in France acknowledged to be impossible from the fact of his not having been a monk, as well as from his well-known polemical character; and it is also opposed to the facts, for all who see the codex at the present day agree with Dr. Hirsche as to its beauty and correctness. Corrections there are, but not more than in other MSS.; and as to the solecisms, out of the thirty-three found thirty are in the Codex Gerardi-Montensis, a MS. of which they approved. It is a singular fact, that M. Genée, who had not seen the Brussels MS., but had relied on the accuracy of the observation of the French savants, took for the principal text of his edition this codex; and yet his text is closer to that of the Brussels than to that of the Gerardi-Montensis MS. Dr. Hirsche examined with much care the latter MS., and found it very correct; he has also examined and described many of the MSS. written during the lifetime of Thomas, and found that the majority closely resemble the Brussels MS., even in the matter of punctuation and accentuation.

We should have been glad if Dr. Hirsche had been able to complete his work by examining the contemporary evidence; but on this point we have the work of Rev. S. Kettlewell (who is also now lost to us) and of Dr. Cruise. Dr. Hirsche satisfactorily demonstrated "those voices which unite in witnessing in favour of Thomas": (1) the system of punctuation so complicated as to be rare among works of the middle ages; (2) the Germanisms which proclaim the nationality of the author; (3) those undoubted expressions in which the author proclaims himself a monk; (4) the arrangement of thought and the divisions of paragraphs, preference being given everywhere to co-ordinating sentences; (5) the contents.

The author had dictated to his wife a German translation of the first book of the *Imitatio*, and this has been added to the volume. It shows all the peculiarities of punctuation and accentuation, as was also done in the English rhythmical translation by the "Clerk of Oxenford," of which the late Canon Liddon said:

"The mind is led by the poetical arrangement to dwell with a new intelligence and intensity upon clauses and words, and discern with new eyes their deeper meanings, their relation to each other, and to the whole of which they are parts."

L. A. WHEATLEY.



*Poor Folk*: a Novel. Translated from the Russian of Fedor Dostoevski by Lena Milman, with an Introduction by George Moore. (Elkin Mathews & John Lane.)

WE are glad to see that an English translation has appeared of the celebrated novel of Dostoevski, *Biednie Liudi*, the first-fruits of his genius. It is a truly pathetic tale, and at once made its mark in Russia. Dostoevski, who up to that time had been an obscure writer, was now destined, as Byron said, "to wake up and find himself famous." The novelist, however, in his own life exemplified the truth contained in the fine sonnet of John Forster:

"Genius and its rewards are briefly told,  
A liberal nature and a niggard dome,  
A difficult journey to a splendid tomb."

It was indeed a prolonged struggle, and showed the world anew—what it has too often seen—a man of genius compelled to grind at the mill, and to bequeath his fine legacies to posterity under the pressure of physical pain and pecuniary need.

The epistolary novel is somewhat exploded among ourselves, although we can show a long catena of such productions from the days of Richardson to some of the productions of the late Wilkie Collins. Dostoevski appears to have been fond of this form of composition; among his other works may be found one entitled "A Novel in Nine Letters" (*Roman v' devyati pismakh*). Still, this somewhat clumsy form need not, as Mr. George Moore remarks in his preface, deduct from the value of a work of art.

The translation of Miss Milman appears to be well done so far as we have compared it with the original, though, of course, the delightful pet names are wanting and all expressive diminutives of noun and adjective in which the Russian language is so rich. These defy translation; and at the same time the inscriptions at the beginning of the letters, varying between the most arch tenderness and the usual formalities, cannot be exactly kept up in an English version. A few notes are added. It is difficult to make the English reader thoroughly perceive the force of the allusions in all cases. Thus, the juxtaposition of Homer and Baron Brambens—the *nom de guerre* of Senkowski, the once well-known Russian man of letters and Aristarchus of the forties—is humorous and is not made sufficiently clear. There is also humour in the names: thus, *Dievushkin* seems very appropriate to the man who bears it.

Not only was this the first book produced by Dostoevski, but it was finished by him with more care than most of the others. It was written as a complete work, and not piecemeal for the magazines, as the remainder were. For our novelist wrote always more or less under pressure. His correspondence is full of altercations with publishers about copy. Even some of our own authors have worked under great disadvantages in this way, and have been frequently led into strange inconsistencies in their stories. Not only did Harrison Ainsworth put a gentleman into the Tower in one number of his novel, and describe him as at large in the following number; but a far greater man, Dickens, made some extra-

ordinary slips, which were always carefully corrected when the novel made its appearance in a complete form.

We may remark that the name Polkan for a dog, occurring in *Poor Folk*, is a common one in Russia for that animal, and is taken from a sprite more or less mischievous in their folklore. It occurs also in the clever story of Gogol, "The Papers of a Madman" (*Zapiski Sumashedshago*). We must leave the reader to the enjoyment of this delightful piece of fiction, full of pathetic incidents, such as that of the poor old man following the funeral of the student. The book is well printed, but has a strangely ornamented cover. Mr. George Moore has furnished a preface. We will not quarrel with him for what he has written. We will only remark that good wine needs no bush, and certainly Dostoevski gives us very good wine, such as:

"Forever sets our table praising."

W. R. MORFILL.

#### PUBLIC LIBRARIES IN AMERICA.

*Public Libraries in America.* By William I. Fletcher. Columbian Knowledge Series. No. II. (Sampson Low.)

*Statistics of Public Libraries in the United States and Canada.* By Weston Flint. Bureau of Education: Circular of Information, No. 7. 1893. (Washington: Government Printing Office.)

THESE two American books both deal with the same subject, but appeal to different audiences. Mr. Flint's careful compilation is intended for specialists, and is one of the numerous excellent monographs issued by the United States Bureau of Education. Dr. W. T. Harris, in a characteristic introduction, brings out some of the wider considerations as to the work of the modern public library. In this institution, conjointly with the school and the newspaper, he sees the potent instrument of a national and international elevation of the people.

"This threefold means of education increases, with greater and greater rapidity, the diffusion of local self-government. There is a brain for each pair of hands. Each brain avails itself by means of the printed page of the labours of all other brains. Life becomes vicarious. Each human being lives his life not only for himself but as a lesson for all his fellowmen. Others may use his successful experiments and avoid repeating his unsuccessful ones."

Mr. Fletcher's book is more popular in form; and, while specialists may use it with advantage, it is addressed to a wider public, and is written in a missionary spirit. The public library is the necessary complement of the public school; but notwithstanding rapid progress in the United States, there are still many communities destitute of any collection of books freely accessible to rich and poor. Mr. Fletcher shows the necessity of such an institution; and where that necessity is acknowledged, his book will aid in supplying it wisely and well. After a sketch of the history and development of the American public system he discusses buildings, classification, cataloguing, management, selection of books, reference-work, the training of the librarian, and the

American Library Association. Then follow accounts of a few representative libraries, special libraries, public libraries in Canada, and a forecast of the future. An interesting appendix gives a list of a few libraries having special collections, and another records gifts exceeding 50,000 dollars. Thus Chicago has received 2,000,000 dollars from Mr. W. N. Newberry, 3,000,000 dollars from Mr. John Crerar, 200,000 dollars from Mr. Hiram Kelly, and 60,000 dollars from Mr. J. W. Scoville. It would not be easy to point to individual benefactions so large in this country.

The book is well printed, has not only views of some of the greater libraries, but portraits of George Ticknor, Justin Winsor, A. R. Spofford, and W. F. Poole. When last summer I had the pleasure in the Newberry Library at Chicago of discussing with Dr. Poole the prospects of that institution, it did not seem at all likely that bibliography would so soon have to lament his loss. But his influence remains, and he has impressed something of his spirit both on England and America.

WILLIAM E. A. AXON.

#### NEW NOVELS.

*A Vagabond in Arts.* By Algernon Gissing. In 3 vols. (Hurst & Blackett.)

*In a Cinque Port: a Story of Winchelsea.* By E. M. Hewitt. In 3 vols. (Bentley.)

*The Mystery of the Patrician Club.* By Albert D. Vandam. In 2 vols. (Chapman & Hall.)

*Joanna Traill, Spinster.* By Annie E. Holdsworth. "Pioneer Series." (Heinemann.)

*A Pastor's Vengeance: a Tale of the North Sea.* By Walter Wood. (Frederick Warne.)

*No Heroes.* By Blanche Willis Howard. (Gay & Bird.)

MR. ALGERNON GISSING's novels are always clever, and they have that "fundamental brainwork," as Rossetti called it, which is more satisfying than any mere cleverness. *A Vagabond in Arts* is, however, either too clever or not quite clever enough; its brainwork, though always in evidence, is somehow unconvincing and ineffective; it reads like a riddle to which the answer is withheld. Everybody talks a great deal, and the conversation is either of abstract topics or of personal topics treated in such an abstract manner that the reader cannot feel he has any grip either of the talk or the talkers: they are up in the air rather than on the solid earth. He gets a vague feeling that the book has been written with some set purpose other than the mere commonplace purpose of telling a story; but he cannot for the life of him say what that purpose is, and the inability induces a feeling of discomfort, almost of irritation. The most prominent person in the story is a young man bearing the curious name of Shiel Wanless; and it is difficult to decide whether Mr. Gissing intends him to be a hopeless prig, or simply a well-built human vessel which is unfortunate in being laden with too much deck cargo for the amount of

ballast in the hold. His father, a country clergyman of moderate means, pinches himself to pay for his boy's university career, and even goes so far as to incur a debt of £1,000, which he can only repay by the sacrifice of his beloved library. When the youth for whom these sacrifices have been made has taken his degree, he announces his determination to decline every post which is offered, because he has formed a theory of irresponsibility which would be discredited were he to do what every sane and honest young man does without a theory at all. While at Oxford he has rescued from suicide a feather-headed girl, who has been seduced by one of his college companions; and this young man, whom he exhorts and threatens, becomes his father's creditor for the £1,000 already mentioned, which is a complication, though nothing special comes of it. Then the seduced becomes in turn the seducer, and the virtuous Shiel falls, but he is as irresponsible as ever; so the girl marries someone else, and again attempts suicide, this time successfully. Then Shiel becomes a shepherd, and is congratulated by his father upon having thus solved some "problem," the nature of which is, to one reader at least, a dark mystery. But, indeed, *A Vagabond in Arts* is from first to last a very bewildering book.

The writer of *In a Cinque Port* has sufficient imagination to feel the charm of the once prosperous, but now decayed, port of Winchelsea; but still more strongly has she felt the finer charm of those transfigured glimpses of the little town that we find in the fragmentary pages of *Denis Duval* upon which the pen of a great master fell at the touch of death. Miss Hewitt, for so we must style her at a venture, is by no means a Thackeray, but she has written a pleasant story, though I think it might have been made both more pleasant and more congruous by the omission of that narrative element which seems to have been suggested by the reports of the Maybrick trial. In a book of this kind, with a quiet old-world background, and a general suggestion of repose in the treatment, the presence of anything like common melodrama seems an intrusion; and, though the story of the mysterious Rachel Earl, who flits through the novel in an uncanny sort of way, has its touches of grace and pathos, it is essentially melodramatic. Indeed, the construction and movement of the whole mechanism of the narrative has the awkwardness so often found in the work of the amateur. The charm of the book—and that it has a real charm will be denied by nobody—lies less in its outlines than in its atmosphere; less in its characters and incidents than in the skill and sympathy with which Miss Hewitt renders the gracious quiet and curious remoteness of the life with which she deals. But what of the title? I write at a distance from histories and encyclopædias; but I surely learnt at school that the cinque ports were Romney, Sandwich, Hastings, Hythe, and Dover.

The main defect of *The Mystery of the Patrician Club* is a scarcity of mystery. There hardly ever was a story with any

thing of a complicated plot that was less mysterious than the story told—and in the main cleverly told—by Mr. Vandam. Gustave Dubois, a card-room waiter at the Patrician Club, is found murdered in a West-End by-street: and at the opening of the story the coroner—a most expansive coroner he is—announces to his friends that the murderer will prove to be a member of that very aristocratic association. Suspicion does indeed fall upon one of the Patricians, a certain Jack Edmundsbury, so called apparently because he has been christened James; but it is speedily transferred from him to the objectionable peer Lord Brackelonde. By the time the reader has got through the first few chapters he can have no possible doubt whatever that in his lordship the true criminal has been found; and there is nothing to fill the remainder of the two volumes but the story of how he was hunted down by the detective Jasper Davenport, who has private reasons for regarding the wicked nobleman with undying hatred. It may be this hatred which prompts him to play with his victim as a cat with a mouse, but even on such a theory his conduct is barely explicable. More than once he has Brackelonde in his clutches, but on some pretext he allows him to escape, and runs the risk of losing him altogether; indeed, he finally does lose him, though the loss is not of a kind to interfere with the execution of poetic justice. It is impossible to think that the general scheme of Mr. Vandam's plot is altogether satisfactory, but some of its details are ingeniously planned, and the book is very readable.

Joanna Traill, *Spinster*, is a good story of its kind, but it would have been considerably improved by even the slightest infusion of humour. It cannot be accused of the mortal sin of didacticism, but its uniformity of seriousness strikes one as being somewhat unnecessary; and a sad ending which is not in the least inevitable but perfectly gratuitous is a thing that it is always hard to forgive. There was no reason whatever why Joanna should die a spinster. After many worries in the performance of a difficult duty she was surely entitled to something in the way of personal gladness; and as the wife of the worthy philanthropist Boas she would have attained that comfort, had not Miss Holdsworth extemporised an attack of diphtheria and carried her off. This is too bad. It is not art: it is what is colloquially termed "cussedness." For the rest, the book merits nothing but praise. When Joanna is introduced to us she is a dull, colourless, single woman, who has submitted so long to the domination of her married sister and brother-in-law that she has no will of her own. Then she meets Mr. Boas, and becomes so much interested in his schemes that she actually dares to assert herself, and to become his active ally in the rescue of the stranded waif Christine. It is not an easy business; and it is rendered all the more difficult by the conduct of the prig Bevan, who, after professing the most ardent love for Miss Traill's protégée, heartlessly turns his back upon her the moment he hears from her own lips the story of her past. This is probably the

incident for the sake of which the book has been written, but it is the weakest thing in it nevertheless. Men may be poor things, but such a combination of the Pharisee and the cad as Miss Holdsworth has chosen to present to us in Bevan must be as rare as the blackest of black swans—at any rate far too rare to be exhibited to the world as a masculine type. Ladies of Pioneer Clubs and Pioneer literature are too fond of giving themselves and their cause away by this kind of exaggeration.

One shilling shocker is very like another, and probably it would be unjust to say that *A Pastor's Vengeance* is more absurd than the average specimen of its tribe. But it is quite absurd enough. It is about a dissenting minister who starts on a wild goose chase of a missing claimant whose cause he has espoused. The task develops into a pursuit of the claimant's supposed murderer, who is finally discovered to be the pastor's long lost brother; so the Rev. Henry Sanderson naturally wishes that he had stuck to his sermons and prayer-meetings. It might have been better, only in that case Mr. Wood would have had no story to tell.

Miss Blanche Willis Howard writes as pleasantly for young folk as for their seniors, and boys and girls who do not insist on exciting adventure will enjoy *No Heroes*. English boys, even if they be the sons of country doctors, are not generally called upon to nurse a cantankerous peddler through an attack of small pox, and Bob Ren's experiences will therefore have the charm of novelty. There is only one disappointment: Miss Howard stops short of the story of Bob's deferred voyage, but perhaps she is keeping it for another book. If so, the readers of *No Heroes* have something to look forward to.

JAMES ASHCROFT NOBLE.

#### SOME COUNTRY BOOKS.

*The Friendship of Nature*. By Mabel Osgood Wright. (Macmillans.) The dainty size and the subject matter make this a book for outdoor reading, but it reaches us only when the days are short and the winds begin to blow cold. Even under the disadvantage of being read in the house, its merit is apparent. It is a really delightful study of nature, made in New England—a literary rather than a scientific study, but still careful in matters of fact. We note with satisfaction that the author's love of birds is sufficiently genuine to make her disapprove of the barbarous practice of caging them. In fact, the book throughout is free from the sentimental affectations which often mar works of this kind. The closing pages contain a passage from an unpublished letter by Dr. Oliver Wendell Holmes concerning Old Age, a subject on which he often touches, and must be regarded as an authority. It was written when he was only about seventy years old, and of course his experience in the matter was then much less than it is now. We take leave to reproduce it:

"It is a mixed kind of feeling with which one reaches the top of this Pisgah, and peeps over into the mists that hover over Jordan. I felt as if Bryant was old and out of sight on his seventieth birthday; but now—bless me! why, what did the Psalmist mean with his 'three score years and ten'? Think of Tennyson, of Gladstone, of Disraeli, of the stout old fellows who ride to the



hounds in England—of old Radetsky—and the possibilities—think of Thomas Parr! Think of Henry Jenkins! That is the way one feels and talks to himself when he finds himself driven into that fast-narrowing corner, where the drivers—the deaf, inexorable years—have at last edged us almost without our knowing they were driven. The horizon flies as we travel westward, the sun goes back as it did for Joshua. At fifty years seventy seemed like sunset. At seventy we find it is as yet only cheerful, shining afternoon. Nature has more artifices than all the human conjurers that ever lived."

In connexion with this our present author remarks:

"Age and winter should take for their sign the witch-hazel, the flower of unconquered hope. There is no winter or age for the heart that feels nature's throbbings and crowns the earth's beauty with human brotherhood."

A pretty sentiment, gracefully expressed.

*Agricultural Zoology.* By Dr. J. Ritzema Bos. Translated by J. R. Ainsworth Davis. (Chapman & Hall). This is a meritorious attempt to give the farmer in one small volume a useful account of his friends and foes among the various forms of animated life which surround him. Unluckily farmers never read, at least in England, but the book strongly appeals to all lovers of the country. It takes up class after class of animals, gives a brief description of each, with its value or harmfulness to crops, and is well illustrated with 149 figures. Those of the viper and snake and the wasp are indeed excellent. Miss Eleanor Ormerod contributes a preface, in which she vouches for "the great amount of valuable information which she constantly derives from the study of the writings of Dr. Ritzema Bos on *Agricultural Zoology*." The insects, ticks, and lower forms of life generally are carefully treated in this compendium. Fishes are described, but summarily dismissed as "being without exception aquatic." Occasionally a naturalist would demur to some of the statements which Mr. Davis has allowed to pass. When it is asserted, for instance, that the water-shrew "is very injurious to fishing and fish-breeding, since it devours the small fish and kills the larger ones, eating out their eyes and brains": this savours of folk-lore rather than of exact science. Again, the remark that "the following species, occurring in England, are predominately harmful for killing domestic mammals: the sea eagle, golden eagle, peregrine falcon, merlin, hobby, kite, goshawk, harrier, and sparrow-hawk," is simply a tissue of mistakes. To begin, the last-named bird is the only one in the list which is at all common. The rest are either exceedingly rare or extinct in England; and when they do appear never harm domestic mammals, but live exclusively on game and wild creatures. With regard to most of these birds Lord Macaulay's remark would apply: "Should one be captured, men would crowd to gaze at it as at a Bengal tiger or a Polar bear." The water rat, again, is almost certainly a vegetarian and never touches flesh, so that it is a libel to accuse it, as does Dr. Bos, of "eagerly devouring chickens and the eggs of ducks and geese." These misdeeds are to be put down to its cousin, the brown, or house, rat. The biology of the lower forms of animals and the injury they do to crops are the best parts of the book. These pages alone would, as Miss Ormerod suggests, render it worthy of a place in farm and school libraries.

*Woodside, Burnside, Hillside, and Marsh.* By J. W. Tutt (Sonnenschein). Let no one be deterred from reading this little volume because of the numerous books of the kind which have been published of late years. Mr. Tutt is a practised entomologist, and knows, moreover, how to describe in familiar language the creatures in which he is interested. They may be

said to form the staple of the book. Then he shows the structure of many common rustic plants, and every now and then pleasantly introduces topics which prove that he is acquainted with the speculations of Darwin and Sir John Lubbock. Illustrations are carefully appended. Birds and beasts are also treated, but these might well have been spared for more entomological knowledge. Should any one be in want of a book to help him in unravelling the wonders of common natural history in the country, Mr. Tutt's work can be honestly recommended. He must be a good naturalist who does not learn much from its pages. For a family going from town for a rustic holiday, the book, with its capital index, is exactly what is required to enable birds, moths, and flowers to be identified and, still better, understood. It is a pleasure to commend it.

*Ponds and Rock Pools.* By Henry Scherren. (The Religious Tract Society.) Half-a-dozen chapters on the microscopic inmates of standing water contain not only hints on collecting these animalcules, but also a life-history of most of the species. A multiplicity of books and papers has appeared on the subject, but there is ample room for Mr. Scherren's essays, which were originally printed in the pages of the *Leisure Hour*. They give a regular history of most of the inhabitants of ponds and seapools which are likely to fall under the notice of a young biological student. Careful looking through the book shows that it forms a good popular manual of the *Brachion*, *Vorticellae*, and other low forms of life which do not demand the higher powers of the microscope. The outfit for pond-hunting forms the subject of the first chapter, after which, aided by Mr. Scherren's pages and the excellent illustrations which stud them, the student ought to find no difficulty in advancing in the knowledge of these elementary creatures. That the book is brought up to the present level of knowledge is apparent from the fact that *Amoeba* is no longer described, as of old, to be an amorphous lump of jelly-like cells, but is shown to possess intelligent movement, with powers of eating and digesting. When its lowness in the scale of life is borne in mind, it is not surprising to find that its mode of reproduction is the simplest known in the animal world.

*A Naturalist on the Prowl.* By EHA. With Illustrations by R. A. Sterndale. (Thacker.) The Anglo-Indian who chooses to be known by the ugly pseudonym of EHA, has here added a third volume to the series that began ten years ago—before Mr. Rudyard Kipling's appearance—with *The Tribes on my Frontier*. If we cannot say that he has kept his best wine until the last, it must be admitted that his somewhat peculiar vein of humour has been little impaired by a lengthy sojourn in the East. And he is distinctly to be congratulated on having found a new illustrator, who is at home among the fauna and avifauna of the jungle, though we do not know that his pencil has ever before condescended to insects. On previous occasions the author has written about household pets—and pests; he now goes further afield, and describes with equal vivacity his experience as an observer and collector out-of-doors. We know not whether to admire most the enthusiasm which impelled him to pursue butterflies under tropical heat, or the accuracy with which he describes the mode of life of his prey. About birds, too, he has a good deal that is interesting to tell: how the black eagle plunders the nests of small birds, and, again, how it practises swooping for pleasure over the sea. It is pleasant to know that, despite the overwhelming pressure of desk-work, India still has some officials who can enjoy the abundant feast that the country everywhere spreads before the eyes of observant naturalists.

## NOTES AND NEWS.

MR. FROUDE'S Oxford Lectures on the Life and Letters of Erasmus will be published by Messrs. Longmans next week.

MESSRS. MACMILLAN have in preparation a series of volumes, to be entitled "The Jewish Library," under the general editorship of Mr. Joseph Jacobs. Each volume will give in literary form the results of recent research by Jewish scholars here and abroad on points of Jewish history, life, and thought, which are likely to be of interest to the general public. Among the volumes already arranged for are: *Aspects of Rabbinic Theology*, by Mr. S. Schechter, reader in Rabbinic at Cambridge; *Jewish Social Life in the Middle Ages*, by Mr. Israel Abrahams, one of the editors of the *Jewish Quarterly Review*; *The Return of the Jews to England*, by Mr. Lucien Wolf, president of the Jewish Historical Society; *The Jewish Prayer Book: its History and Relation to Christian Ritual*, by the Rev. S. Singer; *Jewish Ethics*, by the Rev. Morris Joseph; *The Jewish Race: a Study in National Character*, by the editor.

MESSRS. SAMPSON LOW & Co., encouraged by the success of their cheap re-issue of the novels of Mr. Blackmore and Mr. Clark Russell, have determined to bring out a companion series of standard works of travel and adventure, with illustrations. The following seven volumes will appear before Christmas: *Father Ohrwalder's Ten Years' Captivity in the Camp of the Mahdi*; E. F. Knight's *The Cruise of the "Falcon"*; H. M. Stanley's *How I found Livingstone*; Sir W. F. Butler's *The Great Lone Land*; Dr. Oliver Wendell Holmes's *Our Hundred Days in Europe*; Walter B. Harris's *The Land of an African Sultan*; and Lord Randolph Churchill's *Men, Mines, and Animals in South Africa*.

MR. GLADSTONE has consented to write the General Introduction to a work to be issued next spring by the Henry O. Shepard Company, of Chicago, under the title of *The People's Pictorial Bible History*. Among other European contributors are Archdeacon Farrar, Prof. Sayce, and Prof. Agar Beet. The work will embrace a complete treatment of Bible history in the light of recent investigations, and will be copiously illustrated from the masterpieces of famous artists. The general editor is the Rev. Dr. G. C. Lorimer, of Boston.

MR. ELKIN MATHEWS will be the publisher in England—and Messrs. Scribner in America—of Mr. Frederick Wedmore's new volume of short pieces, *English Episodes*, which will be ready to appear in October.

MESSRS. MACMILLAN & Co. announce an English translation of the works of Marcus Aurelius, with an introductory essay on his place in philosophy, by Principal Randall, of University College, Liverpool.

THE series of literary confessions, entitled "My First Book," which have been appearing in the *Idler*, will be published shortly in a volume by Messrs. Chatto & Windus, with nearly two hundred illustrations and a prefatory story by Mr. Jerome K. Jerome.

MESSRS. BLACKIE & SON announce for immediate publication an edition of *The Historical and Political Odes of Horace*, by the Rev. A. J. Church, and *Stories from Ovid*, edited for schools by Mr. A. H. Allcroft. The same publishers have in preparation *The Oxford Manuals of English History*, edited by Mr. Oman, of All Souls, of which the volume dealing with the Stuart period will be ready on October 1; and a new series of "Modern French Texts," edited by Mrs. F. Storr, the first volume of which—the *Letters of Paul Louis Courier*—will be issued immediately. Among Messrs. Blackie's other announcements may be mentioned *Readings*

from Carlyle, edited by W. Keith Leask, and a new and enlarged edition of Prof. Bernthsen's *Organic Chemistry*.

MESSRS. HODDER & STOUGHTON will publish in the autumn a new work by Dr. Stalker, entitled *The Trial and Death of Jesus Christ*. The author's *Imago Christi* has just appeared in a Bulgarian translation; but the chapter on "Christ in the State" had to be considerably modified by the translator, the Rev. Robert Thomson, of Constantinople, in order to meet the views of the censor.

DR. SPARROW SIMPSON's third volume on the history of St. Paul's is announced for immediate publication, by Messrs. Elliot Stock. It is entitled *St. Paul's Cathedral and Old City Life*, and deals mainly with the period from the thirteenth to the sixteenth century. It will be illustrated with many curious views and facsimiles of old plates.

HESDA STRETTON's new work, entitled *The Highway of Sorrow*, dealing with the tragic story of the Stundists, will be published by Messrs. Cassell & Co. early in October, and simultaneously in America. In the preparation of the book the author has had the assistance of a well-known Russian writer now an exile in England.

ANNIE S. SWAN's new novel, *A Lost Ideal*, will be issued by Messrs. Oliphant, Anderson & Ferrier, in one volume, on October 1, two months before its completion as a serial.

AN anonymous novel entitled *A New Note* will be issued by Messrs. Hutchinson in about a fortnight. The same firm will publish next week a volume of sad and humorous stories by Mr. Robert Barr, under the title of *The Face and the Mask*.

MISS CLEMENTINA BLACK has completed a work of fiction dealing with strikes and strike leaders, and showing the inner working of the Trades Unions. It will be published on October 1, by Messrs. Bliss, Sands & Foster.

*A Born Soldier*, by John Strange Winter, in one volume, and *Peter's Wife*, by the author of "Molly Bawn," in three volumes, will be published immediately by Messrs. F. V. White & Co.

A COLLECTION of practical papers on *The Art of Writing Fiction* will be published immediately by Messrs. Wells, Gardner, Darton & Co. The contributors include S. Baring-Gould, W. E. Norris, L. B. Walford, Mrs. Parr, Maxwell Gray, Mrs. Molesworth, and the author of "Mademoiselle Ixe."

THE Theosophical Publishing Society announce for early publication: *The Aesch Mæzæph*: or, Purifying Fire collected from the Kabalah Denudata of Knorr von Rosenrath, with preface, notes, and explanations, by "Sapere Aude"; *The Building of the Kosmos and other Lectures*, by Mrs. Annie Besant; *The Esoteric Basis of Christianity*, by William Kingsland.

MESSRS. JAMES ELLIOTT & Co. announce a work by the president of the Berean Society, Mr. Charles G. Harrison, entitled *The Transcendental Universe*, being six lectures on occult science, theosophy, and the Catholic faith, with special reference to the present Gnostic reaction; and also *The Haunted House of Ben's Hollow and other Ghostly Stories*, by Miss A. M. Stein, with six full-page engravings from designs by the author.

THE whole of the one volume edition of Mr. Anthony Hope's *Half a Hero* having been subscribed before publication, a second edition is being rapidly prepared and will be ready almost immediately.

WE hear that Mr. Halliday Sparling, late secretary of the Kilmiscott Press, is engaged at

Paris in collecting materials for a work on English influence in the early years of the French Revolution.

MR. JOSEPH JACOBS will publish six books during the coming season. Two of these are children's books, the first being *More Celtic Fairy Tales*, which brings to a conclusion for the present the series of "Fairy Tales of the British Empire" which Mr. Jacobs has been publishing with Mr. Nutt. Like the preceding volumes of the series, this will be illustrated by Mr. J. D. Batten. The other children's book is a popular edition of *Aesop's Fables*, profusely illustrated by Mr. R. Heighway. This will be published by Messrs. Macmillan, uniform with the works illustrated by Mr. Hugh Thomson. A further volume of over 300 pages is devoted to an inquiry into the history of the Jews in Spain, containing a calendar of over 2000 documents, investigated by Mr. Jacobs during a tour among the chief archives of Spain, undertaken for this purpose. Another volume will contain a number of studies on Biblical archaeology, which attracted some attention and caused some controversy when they originally appeared in the now defunct *Archaeological Review*. In addition to these, Mr. Jacobs will edit, with an introduction, Meinhold's *Amber Witch*, a romance on which Auber's opera of the same name was founded. This will be illustrated by Mr. Philip Burne-Jones. All these are ready for publication; and Mr. Jacobs hopes besides to finish before Christmas his study of the Legend of Barlaam and Josaphat, which is practically the life of Buddha in the form which caused him to be canonised as a saint by the Roman Church. This will be included in Mr. Nutt's "Bibliothèque de Carabas," uniform with Mr. Jacobs' editions of the *Fables of Bidpai* and the *Fables of Aesop*, and will have a frontispiece by Mr. H. Ryland.

TO the note in the ACADEMY of last week announcing the termination of partnership between Mr. Elkin Mathews and John Lane, it may be added that Mr. Mathews will continue to publish the books in the catalogue of the firm by Mrs. Radford, Dr. Henry Vandyke, and Mr. Herbert P. Horne, and will also be the publisher of the *Hobby Horse* and of the "Diversi Colores" series.

THE fifth volume of the late Prof. Dillmann's edition of the Ethiopic Old Testament, containing the Apocryphal books (Baruch, Epistle of Jeremiah, Tobit, Judith, Ecclesiasticus, Wisdom, Apocalypse of Ezra, and the Greek Esdras) is just published, with a phototype portrait of the great scholar, and a brief Latin sketch of his career. A young Marburg professor, Dr. A. Jülicher, has brought out an excellent introduction to the New Testament, in the same series as Cornill's Introduction to the Old, but larger by 80 pages.

#### THE FORTHCOMING MAGAZINES.

IN consequence of fresh arrangements made by Messrs. Chapman & Hall as to the future conduct of the *Fortnightly Review*, Mr. Frank Harris will retire from the editorship at the end of the year. The *Fortnightly* was founded in 1865, and has been edited in succession by Mr. George Henry Lewes, Mr. John Morley, and Mr. T. H. S. Escott. Mr. Frank Harris has held the editorship since 1886.

BEGINNING with October, the *Idler* will be increased in size by the addition of thirty-two pages. The forthcoming number will contain the opening chapters of Dr. Conan Doyle's new serial story, entitled "The Stark Munro Letters," in which the reader is introduced to James Cullingworth, who is reported to be as original a creation as the late Sherlock Holmes.

Among the other stories promised are: "Lucifera," by Mr. Anthony Hope—an exposure of the advanced society woman; "The Mystery of Black Rock Creek," an Australian story, in which no less than six writers collaborate; "The Gift of the Simple King," by Mr. Gilbert Parker; and "The Lost Engine," by Mr. W. L. Alden.

IN the October number of the *New Review* there will be a double article on "The Prospects of the Forthcoming Book Season," belles-lettres being treated by Mr. George Saintsbury and fiction by Mr. Arthur Waugh.

WE understand that *Boys*, which started nearly two years ago, will cease as a separate publication with the completion of the current volume, the copyright having been purchased from Messrs. Sampson Low & Co. by the proprietors of the *Boys' Own Paper*, with which journal *Boys* will now be incorporated.

TO the October number of the *English Illustrated Magazine* Mr. Frederick Dolman will contribute a paper on "Lord Bute and Cardiff." This is the first of a series of articles on men whose fortunes are linked with the rise of particular towns.

#### UNIVERSITY JOTTINGS.

MR. H. MORSE STEPHENS, the historian of the French Revolution and at present teacher of Indian history at Cambridge, has been appointed to occupy temporarily the chair of modern European history at Cornell University, which is vacant by the death of Prof. Herbert Tuttle. This professorship, we believe, was originally founded by Prof. Goldwin Smith; and its duties will be the more attractive to its new holder because the library of Cornell possesses, through the munificence of ex-president White, the finest collection of contemporary material relating to the period of the French Revolution to be found out of Europe.

THE contents of the Ashmolean Museum are just now being removed to the new buildings, which have been erected by the munificence of Dr. Drury Fortnum near the University Galleries in St. Giles's. The old Ashmolean will henceforth be annexed to the ever-growing Bodleian. We may mention that Dr. Thomas Chaplin has recently presented to the Ashmolean his haematite weight from Samaria, with an inscription in ancient Semitic characters, about which there was some controversy in the ACADEMY towards the end of last year.

MR. ANDREW J. HERBERTSON, of Edinburgh, has been appointed lecturer in geography at Owens College, Manchester, in succession to Mr. Yule Oldham, now university lecturer at Cambridge.

GRAF VON BAUDISSIN has been appointed to fill the chair of Semitic philology at Berlin, vacant by the death of Dr. Dillmann. This leaves a vacancy at Marburg, the due filling up of which is the more important now that Dr. Wellhausen is settled at Göttingen.

WE learn from the *Annals of the American Academy* (Philadelphia) that during the past year twenty-three students in American colleges obtained the degree of Ph.D. for work in political and social science, economics or history; and that fifty-nine students have been elected to fellowships or post-graduate scholarships for the coming year in the same subjects.

THE number of *Hermathena* (Longmans) for 1894 opens with a long paper on Aristotle's "Parva Naturalia," by Mr. John I. Beare, dealing with textual questions. We presume that it is only the first of a series. Then follows a review, by Prof. Tyrell, of Goodwin's edition



of the Homeric Hymns, in which he maintains two propositions: (1) that the difficulties of interpretation are largely due to unrecognised lacunae in our existing MSS.; and (2) that much may yet be accomplished by bold conjecture in restoring the text. Prof. T. K. Abbott, while noticing Berger's History of the Vulgate, incidentally records the varieties in the order of Books in the MSS. of the New Testament belonging to Trinity College, Dublin. He also prints two unpublished inscriptions: a Latin one now preserved in the Library of Trinity College (which we commend to the notice of Mr. Haverfield), and a Greek one (from a mould) which was formerly in the churchyard of St. Mark's, Dublin. Prof. Palmer takes occasion, from the completion of the Ritschl edition of Plautus, to propose a number of textual emendations. He further offers the following transposition of the epithets in Horace, *Epod.* iii. 17, 18:—

"Nec munus umbris aestuantis Herculis  
Inarsit efficius."

Prof. Bernard reviews the posthumous fourth edition of Scrivener's "Introduction to the Criticism of the New Testament," pointing out the chief changes that have been made by the new editor (the Rev. Edward Miller) and his assistants, chiefly with regard to the Coptic versions, and also enumerating the MSS. in the library of Trinity College. In another article on "The Predecessors of Bishop Butler," Prof. Bernard regrets that we have no knowledge of the books used by Butler; but points out that he must have been familiar with the *Natural Religion* of Bishop Wilkins of Chester (some time Warden of Wadham, and one of the founders of the Royal Society), and that his indebtedness to Shaftesbury is greater than commonly supposed. Dr. Purser contributes notes on Cicero's Epistles, in which he reports that eight MSS. in the Philipps Library at Cheltenham afford no additional knowledge for the settlement of the text; and Prof. Bury some more notes on the "Argonautica" of Valerius Flaccus.

#### ORIGINAL VERSE.

REX MORITUR EXSUL.

"We know no king—no God, no master, we!"  
What wonder, when your passions know no master?  
When morbid, moonstruck, measureless vanity,  
The mock of nations, whirls you faster  
Tow'rd the steep doom of downfall and disaster—  
A ruin deeper than the unfathomed sea?  
Vain glorious fools! your chronic rage is vain;  
Birth royal is Nature's gift, as brawn or brain;  
And natural right thrones high above your mob  
Of silly mouths and maws, whose slender sense  
The froth of individual impotence  
Stirs to ridiculous rage that fain would rob  
The sun of right to shine in heaven, if thence  
Absinthine nerves might thrill and pothouse pulses  
throb.

C. J. B.

#### MAGAZINES AND REVIEWS.

The current number of the *Economic Journal* (Macmillans) opens with a report of the annual meeting of the British Economical Association, held last June, when Prof. Nicholson delivered an address on "Political Economy and Journalism," which was followed by some remarks from Mr. A. J. Balfour. Mr. Edwin Cannan continues his interesting summary of Ricardo's career in parliament, which is most valuable for the economical history of England during the period immediately following the great war. In particular, we may mention Ricardo's bold scheme for paying off the entire National Debt (under par) by means of a direct tax of six hundred millions levied upon property, so as to remit

indirect taxation amounting to thirty millions. Prof. Edgeworth himself contributes a second article, with diagrams, on the mathematical version of the theory of international values. Then follows the paper read by Mr. L. L. Price at the recent meeting of the British Association on the final report of the Royal Commission on Labour. Mr. A. W. Flux submits some carefully-prepared statistical tables, tending to show that Germany is not ousting Great Britain from her markets in general, however great may be the redistribution in trade in special articles between the two countries. Mr. C. S. Loch subjects Mr. Charles Booth's recent work on the aged poor to severe criticism, arguing that his facts have been throughout drawn from incomplete and unsifted evidence. Under the heading of "Notes and Memoranda," Prof. Edgeworth calls attention to Böhm-Bawerk's latest pronouncement on the ultimate standard of value; Mr. Thomas C. Shearman discusses the question whether foreigners can be made to pay our taxes; Prof. Rabbeno analyses the budget of a metayer family in Central Italy; and a Japanese writer advocates a revision of the existing treaties between his own country and European powers. Finally, we must mention the obituary notice, by Prof. Cohn, of Wilhelm Roscher, of Leipzig, the founder of the historical school of political economy in Germany.

#### THE COMING PUBLISHING SEASON.

MESSRS. SAMPSON LOW, MARSTON & CO.'S  
ANNOUNCEMENTS.

"Venice Depicted by Pen and Pencil," the text adapted by Mrs. Arthur Bell, (N. D'Anvers), from the German of Henry Perl, with 180 illustrations from drawings by Ettore Tito and other Venetian artists; "The Life and Times of J. Greenleaf Whittier, 1807-1892," by S. T. Pickard, with portraits, in 2 vols.; "Lord John Russell," being the ninth volume of The Queen's Prime Ministers series, by Stuart J. Reid, with photographic portrait from a crayon by G. F. Watts; "Personal Memoirs of General Grant," new edition, with illustrations; "The Sherman Letters," Correspondence between General and Senator Sherman, from 1837 to 1891, by Mrs. Sherman Thorndike, with portraits; "Recollections of a Virginian, in the Mexican, Indian, and Civil Wars," by General Dabney H. Maury, with portrait; "Hector Berlioz: Man and Musician," a critical biography based on original research, by Sydney R. Thompson, with portrait; "Colour Vision," being the Tyndall lectures delivered before the Royal Institution, by Capt. Abney, with numerous diagrams and illustrations; "The Public Letters of the Right Hon. John Bright, M.P.," collected and edited, with a memoir, by H. J. J. Leech, new edition; "Strange Pages from Family Papers," by T. F. Thiselton Dyer; "Memoirs of Madame de Rémusat, 1802-1808," with a preface and notes by her grandson, Paul de Rémusat, translated from the French by Mrs. Cashel Hoey and John Lillie, new edition; "Great Explorers of Africa," with map, portraits, and numerous illustrations, in 2 vols.; "Picturesque Ceylon"—Vol. II., Kandy and Peradeniya, by Henry W. Cave, with numerous full-page illustrations in woodbury-gravure; "Tales of Adventure from the Old Annuals," by Charles Dickens, W. M. Thackeray, S. T. Coleridge, Sir Walter Scott, Thomas Roscoe, Barry Cornwall, Lord John Manners, William Howitt, and many other writers, new edition; "Artistic Travel: a Thousand Miles towards the Sun," by Henry Blackburn, with 130 illustrations by John Philip, E. Lundgren, Gustave

Doré, Sydney Hall, R. Caldecott, &c., new edition; "In the Land of the Tui: My Journal in New Zealand," by Mrs. Robert Wilson, illustrated; "Thermodynamics," treated with Elementary Mathematics, and containing applications to Animal and Vegetable Life, Tidal Friction, and Electricity, by J. Parker; "The Anwar-i-Suhaili; or, Lights of Canopus," translated from the Persian by Arthur N. Wollaston, new edition; "Half-Hours with Muhammad," being a popular account of the Prophet of Arabia and of his more immediate followers, together with a short synopsis of the religion he founded, by Arthur N. Wollaston, with map and about 20 illustrations, new edition; "History of Engraving in England," by Louis Fagan; "The Art of the World," illustrated with reproductions of masterpieces of modern English, American, French, German, Spanish, Dutch, and Italian Art, in 2 vols.; "Russian Art," containing 24 photogravures, reproduced from the best examples of modern Russian art; "An Elementary History of Art," by Mrs. Arthur Bell (N. D'Anvers), fourth edition; "Cheerful Thoughts of a Cheery Philosopher," by the Rev. Frederick Arnold, in 2 vols.; "Roman Fever": the Results of an Inquiry, during Three Years' Residence on the Spot, into the Origin, History, Distribution, and Nature of the Malarial Fevers of the Roman Campagna, with especial reference to their supposed connexion with Pathogenic Organisms, by W. North, with numerous maps, diagrams, &c.; "Health and Condition in the Active and the Sedentary," by Nathaniel Edward Yorke-Davies; "Specifications," for the use of surveyors, architects, engineers, and builders, by J. Leaning; "The Orient Guide, 1894," edited by the Rev. W. J. Loftie, fifth edition, entirely re-written, with charts, maps, and numerous illustrations; "Tales from St. Paul's Cathedral told to Children," by Mrs. Frewen Lord, with plan and view of the west front of the cathedral; "Tales from Westminster Abbey told to Children," by Mrs. Frewen Lord, with a portrait of Dean Stanley, and a plan and view of the Abbey, new edition; "Sweet scented Flowers and Fragrant Leaves," interesting associations gathered from many sources, with notes on their history and utility, by Donald McDonald.

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"A Lost Ideal," by Annie S. Swan; "Rab Bethune's Double or, Life's Long Battle Won," by Edward Garrett; "In His Steps," a Book for Young Christians setting out to follow Christ, by the Rev. Dr. J. R. Miller; "Samuel Rutherford and Some of His Correspondents," by the Rev. Dr. Alexander Whyte; "Letters of Samuel Rutherford," with a Sketch of his Life, Notices of his Correspondents, Glossary, and List of his Works, by Rev. Dr. Andrew A. Bonar, new edition; "The Book of the Life-boat," with a complete history of the Life-boat Saturday Movement, numerous original illustrations, and narratives written by eye-witnesses of shipwrecks and life-boat rescues on the coasts of the British Isles, the dangers and excitements set forth by members of the life-boat crews engaged in the work, edited and arranged by J. C. Dibdin and John Ayling; "The Holy Spirit—the Paraclete," by the Rev. Dr. John Robson; "A Fair Norwegian," by Andrew Stewart; "Crowned Victor," a Story of Strife, by Hannah B. Mackenzie; "My Ducats and My Daughter," by P. Hay Hunter and Walter Whyte, library edition; "Miss Uraca," by Evelyn Everett-Green; "Confidential Talks with Young Women," by Dr. Lyman B. Sperry, with recommendatory note by Frances E. Willard; "Through Love to Repentance," by Maggie Swan; "The Provost o' Glendookie: Glimpses of a Fife Town," by Andrew Smith Robertson; "Parables and Sketches," by Alfred E. Knight, with four illustrations by the author; "Puddin': an Edinburgh Story," by W. Grant Stevenson, with six full-page illustrations and chapter initials by the author; "The Scottish Songstress, Caroline, Baroness Nairne," by her great grandniece, Mrs. A. R. Simpson, with portraits, facsimile of writing, and illustration from a drawing by Lady Nairne of "The Auld House" at Gask; "The Church and Social Problems," by A. Scott Matheson, new edition; "Pierre Arnaud: a Story of the Huguenots," by Ella Stone, with six illustrations by Stephen Reid; "Hope," by Evelyn Everett-Green; "Airlie's Mission," by Annie S. Swan, with six illustrations by Lilian Russell; "The Crime of Christmas Day," by P. Hay Hunter, new edition; new editions—"The Sandcliff Mystery," by Scott Graham; "After Touch of Wedded Hands," by Hannah B. Mackenzie; "Seventy Times Seven," by Adeline Sergeant; "Little Tom Thumb," by Evelyn Everett-Green, with four illustrations by R. Easton Stuart; "Scotland's Saint," by the Rev. Dr. James Wells,

## MESSRS. HENRY &amp; Co.'s ANNOUNCEMENTS.

"History of Modern Painting," by Dr. Richard Muther, Director of the Berlin State Collection of Prints and Engravings, with over thirteen hundred illustrations, in fifteen monthly parts; "With Wilson in Matabeleland; or, Sport and War in Zambesia," by Capt. C. H. W. Donovan, of the Army Service Corps; "The Violin," a Treatise, Historical, and Critical upon the Works of the Principal Makers from the Introduction of the Violin to the Present Time, by Horace Petherick, vice-president of the Cremona Society; "The Gods, Some Mortals, and Lord Wickenham," by John Oliver Hobbes; "Disillusion," a novel, by Dorothy Leighton; "Baron Verdigris," a Romance of the Reversed Direction, by Jocelyn Quill, with a frontispiece by Aubrey Beardsley; "Holiday Rhymes," from *Punch*, the *Pall Mall*, *St. James's*, and *Westminster Gazettes*, by Anthony C. Deane; "The Victoria Library for Gentlewomen," a new edition in case complete; "The Housewife's Referee," by Mrs. de Salis.

## MR. W. B. CLIVE'S ANNOUNCEMENTS.

"An Intermediate Text-Book of Algebra"; "Cicero: De Amicitia," edited by A. H. Allcroft and W. F. Masom; "Cicero: De Finibus, Book II.," edited, with introduction and notes, by J. D. Maillard; "Cicero: De Finibus, Book II.," a translation, with test papers, by J. D. Maillard; "Cicero: In Catilinam III.," edited by A. Waugh Young; "Cicero: Pro Milone," edited by F. G. Plaistowe and W. F. Masom; "The Intermediate Text-Book of English Literature," vol. i., to 1558, by W. H. Low; "Euripides: Andromache," edited by H. Clarke; "The Tutorial French Accidence," by E. Weekley; "Exercises on the Tutorial French Accidence"; "The Tutorial French Syntax"; "Geometry of Similar Figures and the Plane (Euclid vi. and xi.);" "History of Greece, 431 to 371 B.C.," by A. H. Allcroft; "The Tutorial History of England," by C. S. Fearenside; "Horace: Odes, Books I. to IV.," edited, with introduction and notes, by A. H. Allcroft and B. J. Hayes; "Horace: Epodes," edited by J. Thompson; "An Elementary Text-Book of Hydrostatics," by William Briggs and G. H. Bryan; "A Higher Latin Writer"; "Exercises to the Tutorial Latin Grammar"; "A Manual of Logic," by J. Welton, vol. ii.; "Questions on Logic," with illustrative examples; "Ovid: Heroides I., II., III., V., VII., XII.," edited by A. H. Allcroft and B. J. Hayes; "The Tutorial Physics," vol. i., A Text-Book of Sound, by E. Catchpool; "Physics," by E. Catchpool; "Properties of Matter"; "An Introduction to the Tutorial History of Rome, B.C. 202 to 78," by A. H. Allcroft and W. F. Masom; "Sophocles: Ajax," edited, with introduction and notes, by J. H. Haydon; "Thucydides: Book I.," a translation, with test papers; "The Elements of Trigonometry"; "Vergil: Georgics, Books I., II.," edited by A. Waugh Young; "Xenophon: Oeconomicus," edited by J. Thompson and B. J. Hayes.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

JACQ, Michel. *Kif-kif Haroun-al-Raschid: odyssée en Algérie d'un membre de la commission des dix-huit*. Paris: Nilsson. 3 fr. 50 c.

JOURD'HEU, Ad. *Globe-trotting*. Paris: Lemerre. 3 fr. 50 c.

MÄHL, K. B. *21 Portrait-Büsten im Triforium des St. Veit-Domes zu Prag*. Prag: Bellmans. 24 M.

## HISTORY, LAW, ETC.

BUCHWALD, G. *Wittenberger Ordinerenbuch 1537—1560*. Leipzig: Wigand. 10 M.

CONRAD, J. *Die Statistik der Universität Halle während der 200 Jahre ihres Bestehens*. Jena: Fischer. 4 M.

GLASSING, W. *Die conditio indebiti d. deutschen öffentlichen Rechts*. Gießen: C. v. Münchow. 2 M. 40 Pf.

JORST, Ch. *Fabri de Peiresce, humaniste, archéologue, naturaliste*. Paris: Picard. 2 fr. 50 c.

KUHL, J. *Geschichte der Stadt Jülich*. 3. Tl. 1742—1815. Jülich: Fischer. 5 M.

LARROQUE, Tamizey de. *L'Amiral Joubert de Barrault et les pirates de la Rochelle*. Paris: Picard. 5 fr.

PETIT, E. *Histoire des ducs de Bourgogne de la race capétienne*. T. V. Paris: Picard. 12 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

CORBIÈRE, L. *Nouvelle Flore de Normandie*. Caen: Lanier. 7 fr. 50 c.

HEYMANS, G. *Die Gesetze u. Elemente des wissenschaftlichen Denkens*. 2. Bd. Leipzig: Harrasowitz. 6 M.

HOLDER, A. *Alt-celtischer Sprachschatz*. 6. Lfg. Leipzig: Teubner. 8 M.

ODENRAUCH, F. J. *Monge, der Begründer der darstellenden Geometrie als Wissenschaft*. Brunn: Prof. Odenrauch. 2 M. 50 Pf.

STEINMETZ, B. R. *Ethnologische Studien zur ersten Entwicklung der Sprache*. Leipzig: Harrasowitz. 20 M.

## PHILOLOGY, ETC.

MYSTÈRE de la Passion. *Texte du manuscrit 697 de la bibliothèque d'Arras*, p.p. J. M. Richard. Paris: Picard. 10 fr.

WINTER, J., u. A. WUENSCH. *Die jüdische Litteratur seit Abschluss des Kanons*. 23 M. 50 Pf.

ZANGEMEISTER, K., u. W. BRAUNE. *Bruchstücke der alt-hebräischen Bibeldichtung aus der Bibliotheca Palatina*. Heidelberg: Koester. 1 M. 50 Pf.

## CORRESPONDENCE.

AN INSCRIPTION IN UNKNOWN LETTERS ON BAGINBUN HEAD, CO. WEXFORD.

Cambridge.

Baginbun Head is a promontory on the south-east of Hook Point, about a mile from the town of Fethard. Tradition makes it the landing-place of Strongbow, though the documentary evidence points clearly to Bannow as the place which possesses the true claims to that distinction. Certain ancient trenches on the Head are pointed out by the inhabitants as the military trenches dug by Strongbow, but antiquaries are generally inclined to refer them to much more ancient times. A martello tower stands beside them, and forms a useful landmark.

About a quarter of a mile from this tower, in the direction of Fethard, on the top of the sea-cliff, will be found a prostrate stone lying partly buried in the earth. The upper surface of this stone measures 45 by 33 inches, and bears inscribed upon it an inscription in three lines, of which the following is a copy, processed from a careful tracing:

ΖΨΠΘΦΣΤ  
ΛΘΥΣΦΘΖ  
ΦΘΣΛΟΙΡΔ

It is unnecessary to point out the extraordinary manner in which Greek, Roman, Irish, quasi-Runic, and nondescript characters are jumbled together in this singular inscription. As to its significance, I can only say that, so far as I can see, it must take its place with the engravings on the Lennon Cromlech and the Loughcrew Stones as a hopeless puzzle.

The inscription does not seem to have been noticed in print before, though it is well known in the neighbourhood (and is even alleged to have marked the meeting-place of Strongbow and Macmurrough!). I first heard of its existence from my friend Mr. Barrett-Hamilton of New Ross, who derived his information from the Fethard coastguard.

We must not leave an inscription of this nature without considering the possibility of

fraud, intentional or unintentional. If it be an intentional fraud, however—such as was alleged to have been committed at Mount Callan—the forger does not appear to have derived any advantage, either in purse or reputation, from his work. The stone is so hard, that the difficulty of cutting the inscription must in any case have been considerable; and we should surely have heard of it before had it been cut for any malicious purpose. Were it an unintentional fraud—that is to say, the result of an innocent (but vacant) person amusing himself with no ulterior motive beyond that of passing the time—like the handiwork of Bill Stumps or Edmund Conic,\* some such simple process as respacing or inversion would be sure to solve the riddle: I can only say that all my efforts in that direction have failed.

R. A. S. MACALISTER.

## RAHAB'S PLACE IN DANTE'S PARADISE ("PAR." IX. 116).

Dorney Wood, Burnham, Bucks: Sept. 5, 1894.

Some surprise has been expressed at the position in Paradise assigned by Dante to the harlot Rahab, whom he places in the Heaven of Venus, and describes as having been the first soul (of those destined for that sphere) released by Christ from Limbo:

"Da questo cielo . . . pria ch' altr' alma  
Del trionfo di Cristo fu assunta."  
(*Par. ix.* 118-120).

Apart, however, from the fact that through her marriage with Salmon (Joshua vi. 25; Matt. i. 5) she became the ancestress of Christ—a fact insisted on by Petrus Comestor in his *Historia Scholastica* (Liber Josue, cap. v.)—and that she is especially mentioned both by St. Paul (Heb. xi. 31) and St. James (Jam. ii. 25), it may be noted that by the Fathers Rahab was regarded as a type of the Church, the "line of scarlet thread" which she bound in her window (Josh. ii. 21) being typical of the blood of Christ shed for the remission of sins. This view is expounded as follows by Isidore of Seville, with whose writings Dante was certainly familiar:

"Ex impiorum perditione unica domus Raab, tanquam unica Ecclesia, liberatur, mun' a turpitudine fornicationis per fenestram confessionis in sanguine remissionis. . . . Quae ut salvari possit, per fenestram domus suae, tanquam per os corporis sui, cocum mittit, quod est sanguis Christi signum pro remissione peccatorum confiteri ad salutem" (*Quaestiones in Velus Testamentum—in Josue*, cap. vii., §§ 3, 4).

Petrus Comestor, with whose works Dante was also familiar, alludes to this same interpretation in the passage of his *Historia Scholastica* referred to above.

PAGET TOYNBEE.

## AN ANCIENT METHOD OF COMPUTING LOSSES IN WAR.

Settrington Rectory, York: Sept. 18, 1894.

To the instances enumerated by Mr. Stokes another may be added. There is a tradition among the Black Horde of the Kirghiz that before a battle Timur ordered each of his soldiers to deposit a stone in a heap, and when they returned after the victory each of the survivors took away one of the stones.

\* The engraver of the famous "Pelagian" inscription on Tory Hill, which caused no little stir among the antiquaries of the early years of the present century. The inscription ran

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and was read as an oriental inscription to Bel ["Beli Divose"! ] till some enterprising inquirer inverted the stone.



The remaining stones were then counted, showing how many men had fallen. There is a cairn near the Issyk-kul, which is said to have been thus formed. It is called *San-tash*, which means the "counted stones." The cairn is on the shore of a mountain tarn named Borotale.

ISAAC TAYLOR.

"SCRIVENER'S INTRODUCTION TO THE NEW TESTAMENT."

Oxford: Sept. 17, 1894.

Will you allow me to ask students of the fourth edition of Dr. Scrivener's *Plain Introduction to the Study of the New Testament* to be so good as to send me notice of any errors that they may have discovered, for an increased list of Addenda and Corrigenda?

Anyone who examines similar works will find that such lists are inevitable. In the case of the recent edition of Scrivener this necessity is sharpened in consequence of the time for preparation having been unavoidably limited; besides that I was thrice stopped by illness. Space in each volume is already left for such a list, which it was impossible under the circumstances to prepare at all fully before publication. I may perhaps mention that, in consequence of being unable to procure a copy of the "American Notes," I was dependent upon one kindly lent me by a neighbour, but reclaimed before I had corrected the proof-sheets of the revised MSS., which, though contained in the first volume, were of necessity put off till last.

EDWARD MILLER.

## SCIENCE.

FICK'S INDO-EUROPEAN PROPER NAMES.

*Die Griechischen Personennamen.* By Aug. Fick. Second Edition by Fr. Bechtel and Aug. Fick. (Göttingen: Vandenhoeck & Ruprecht.)

It is just twenty years ago since Prof. Fick published what the Germans would call his "epoch-making" work on Indo-European proper names. For the first time their origin and character were explained; and it was shown that, with two exceptions, all the languages of the Indo-European family agreed in the nature of their formation. They were, in fact, part of the heritage which had descended from the days when the dialects that were to develop into the several Indo-European languages still existed side by side. The mystery which had enveloped them was cleared away; and not only in Greek, but in Sanskrit, Slavonic, and Keltic, their signification and history were made clear.

The Indo-European proper name conformed to a single type. It consisted of two elements, the places of which could be interchanged. Doro-theos, for example, might appear as Theo-doros, Krato-xenos as Xeno-krates. The name, or rather its termination, could be abbreviated; thus Kleopater might be shortened into Kleopas, Hippokrates into Hippokras. These abbreviated forms were called "Kosenamen" by Prof. Fick, for which we have no satisfactory English equivalent.

Of course, as time went on, numerous exceptions to the general type came to exist in the individual varieties of Indo-European speech. New names were derived from other names, more especially where

the latter had a geographical signification; names were given from the seasons of the year, or taken from objects of the animal and physical world. But, on the whole, in languages like Greek, which preserved the old system of nomenclature, the primitive type was faithfully adhered to.

Twenty years have brought with them many changes and revolutions in the philological world, but they have brought nothing that would oblige us to modify, much less reject, Prof. Fick's discovery. On the contrary, they have but confirmed it, and furnished fresh illustrations of its truth. The new edition of Fick's work, therefore, contains no corrections of old theories: it merely enlarges the ground covered in the first statement of his doctrines, and establishes them upon a wider and more solid basis.

In preparing it he has been largely assisted by Dr. Bechtel, who has carefully revised the instances and illustrations quoted by Prof. Fick and abundantly added to them out of the stores of his own unrivalled knowledge of Greek epigraphy. The references are given in each case to the epigraphic authority upon which a particular name rests, and we consequently have in the lists of names what is practically an index to the proper names of the Greek inscriptions. The names are arranged under both their initial and their final elements, leaving nothing to be desired for the purposes of reference.

Dr. Bechtel's labours occupy a considerable portion of the book. The last two sections of it, on the names of the heroes and the gods, belong to Prof. Fick himself. These names, for the most part, do not conform to the Indo-European system of nomenclature, and their explanation accordingly is full of difficulties, which are not diminished by the fact that many of the names are probably of foreign origin, though more or less disguised by their adaptation to a Greek form. The attempt to explain them is therefore heroic, and I know of no other philologist except Prof. Fick who would have had either the courage or the knowledge and skill to make it. That he should have been successful, as he undoubtedly is in a large number of cases, is a matter on which he may well be congratulated.

As an Orientalist, however, I should protest against his endeavour to find etymologies for certain of the names. Kadmos, for instance, is certainly Phœnician. The question has been settled by a cuneiform tablet which informs us that Qadmu was the name of "god." Herodotus, again, states that Kandaules of Lydia was called Myrsilos as being the son of Myrsos; and the Lydian inscription which I copied in Egypt the winter before last, with its *Alus Mrshlt*, "Alys the son of Mrshlt" shows that (i) denoted the Lydian patronymic. In the story of Perseus, too, I am inclined to think that Akrisios, like Danae, the Babylonian Danna(t), is of Chaldaean origin. We now know that the story is but a repetition of that told of the Babylonian hero, Gilgames; and since, according to Aelian, the Babylonian king Sakkhoras was the

father of the Chaldaean Danae, it seems to me likely that Akrisios and Sakkhoras are but variant forms of the same name.

But these are matters about which absolute certainty will probably never be attainable. All we can hope to do is to reach a fair degree of probability through the combined labours of specialists in the European and Asiatic fields. Prof. Fick has done his part on the side of European philology; it now remains for the Orientalists to perform theirs.

A. H. SAYCE.

## CURRENT SCIENTIFIC LITERATURE.

*Monograph on the Stalactites and Stalagmites of the Cleaves Cove, Ayrshire.* By John Smith, Vice-President of the Geological Society of Glasgow. (Elliot Stock.) This is a very carefully written and detailed account of the calcite deposits in a typical limestone cave. The forms and colours assumed by the crystals are very various, and it is no easy matter to understand in all cases what has determined them. Generally speaking, stalactites—i.e., dependent growths—are much whiter than the stalagmites, as their position protects them from dust and dirt; but occasionally in both carbonaceous matter introduces a black band, or chalybeate water imparts to them a reddish tinge. Mr. Smith is very cautious in his statements, and considers that no fixed rule as to the rate of stalactite or stalagmite growth can be laid down. The book is enriched with thirty-six plates, exhibiting a great variety of crystals, and the same accuracy of treatment which distinguishes the rest of the monograph.

*Practical Photo-micrography.* By Andrew Pringle. (Hilff.) The use of photography in connexion with the microscope has now become essential to all biological investigations; and Mr. Pringle has performed a useful service in bringing out a small hand-book for this branch of science. Both the instruments used and the various processes are treated of in a clear and concise and yet scientific manner. The large and excellent type, and the illustrations, are further recommendations of this useful little book.

## CORRESPONDENCE.

THE ABYSSINIAN INSCRIPTIONS OF MR. THEODORE BENT.

Saaz, Bohemia: Sept. 12, 1894.

Yesterday I received the ACADEMY of September 8, with the translation of my letter about the Abyssinian Inscriptions of Mr. Bent. I am sorry that there are some misreadings in the translation; and, as the inscriptions are important, I beg that the following additions may be made to my letter.

The first line of the inscription Bent II. seems to permit two restorations, each of them in two sub-divisions, which I shall mark 1a, 1b, 2a, and 2b. They are:

1a.—... *wldm Elm 'Amdm Be-sm Halenn*, negushm Aksumm. In English: "N.N., son of Ela 'Amida Beese Halen, King of Axum."

1b.—... *wldm Elm 'Amdm benm* . . . . negushm Aksumm. In English: "N.N., son of Ela 'Amida, son of . . . ., King of Axum."

2a.—*Aizdm Elm 'Amdm Be-sm Halenn* negushm Aksumm. In English: "Aizdm Ela 'Amida Beese Halen, King of Axum."

2b.—*Aizdm Elm 'Amdm benm* . . . . negushm Aksumm. In English: "Aizdm Ela 'Amida son of . . . . King of Axum."

We have now to examine which of these readings can be maintained.

The reading 1b must be excluded, because it would contain the word "son" twice, which

in these and similar inscriptions is most unusual. Moreover, the same word would appear in two different forms (*walad* and *ben*), which also is inadmissible. There thus remain 1a, 2a, and 2b.

In the evidently incorrect facsimile given by Prof. D. H. Müller, the remains of the first word in the first line are decisively against the reading *waladm*, because the second sign can never be *l*, the *l* being in the Sabæan script composed of an oblique and a vertical line, and not, as the facsimile here shows, of a round line sloping down. For this reason the reading 1a is also to be excluded, and we have only 2a and 2b as possible ones. Thus, we must read either:

2a.—'Aizan Ela 'Amida Beese Halen, King of Axum; or

2b.—Aizan Ela Amida, son of . . . , King of Axum.

The king is doubtless 'Aizan Ela 'Amida. The only doubt that exists is whether he had an additional epithet (Beese Halen), or whether his father was named in this place. This question can only be settled by a fresh examination of the squeeze now in the hands of Dr. Budge of the British Museum. Perhaps he and Mr. Bent, the owner of the squeeze, will allow it to be examined.

Prof. D. H. Müller reads the name of the king as Ela 'Amida, and not Ela 'Amida. But it is certainly Ela 'Amida, Prof. Müller having misread *dh* for *d* by prolonging the left vertical side of the triangle of the *d*, and thus making it similar to *dh*. This is the more certain, as the character *dh* has in no other passage of the inscription the form given it here by Prof. Müller's facsimile. We thus have the result that Bent II. and the Bilingual of Axum (Greek and Aethiopo-Sabæan) have one and the same author—King 'Aizan Ela Amida.

As for the two Geez inscriptions Bent III. and IV., which have been written by 'Zēna, son of Ela 'Amida, it seems that this 'Zēna is identical with King Tazēna in the Abyssinian lists of kings. The lists, like the ecclesiastical tradition, have the kings Saladōba, Ela 'Amida, and Tazēna. I have an impression that the Abyssinian royal names have, as in Southern Arabia, been restored from the ancient inscriptions without any historical grounds by ignorant Abyssinian priests of the eighth or ninth century A.D., or later. They did not understand Greek and Sabæan letters, but only the Geez alphabet. Thus they knew only the inscriptions Bent III. and IV., which are written in the Geez alphabet. At that time the name Tazēna was perhaps still legible, and so they knew of Tazēna and his father, Ela 'Amida, without knowing the other title of his father. Similarly they must have read somewhere in an inscription the name of Saladōba as that of the father of Ela 'Amida. 'Aizan, being written in Greek and Sabæan, was unknown to them. Now the history of Axum during those centuries can easily be explained, as I shall prove shortly. It is just the inscription Bent II. which has given a good basis for doing so. But it was necessary first of all to refute Prof. D. H. Müller's erroneous statements and misleading facsimiles, which would otherwise have been a great hindrance to our progress.

E. GLASER.

#### HYMNI HOMERICI (ED. GOODWIN, 1893).

Chamfory: Aug. 20, 1894.

Dion. I. 2. *ὡς δὲ τὰ μὲν*. Read *τάμην*, "were cut," and refer to the Dionysus legend.

Dem. 269. Write, after Tyrrell, *ἀθανάτοις θεοῖσι* τ' *ὕψιστον κῆρυμα τέτυκται*.

328. *κ' ἐθέλειτο*. Read *κε βόλοιτο*.

344. Read *ἡ δ' ἐπ' ἀνλήτων | ἐργοῖς θεῶν μακρῶν [χαλεπῶν] ὑπὸ τῆς βουλῆς*.

404. Supply a line such as *εἰπέ δέ μοι πῶς ο' ἦγεν ἐπὶ δόφον ἠρόντα*.

438. Keep *γηθόνουαι*, and supply such a line as *μύθον τῶν ὅσ' ἐκδοτὴ ἐποίησάν τ' ἐπαθόν τε*.

Ap. 18. Restore the MS. reading *ὅπ'*. 53. *οὐδὲ σε λίσσει*. Perhaps *οὐδὲ σε δίσσει*, or *οὐδ' ἐσθδύσει*.

81. Supply a line such as *τευξάσθω κηρύς τε καὶ ἄλσέα δεινρήντα*.

129. Read *δεσμά σ' ἔρυκε*.

133. Keep *ἀνδ* of the MSS.

173. Keep the present *ἀριστευούσι*.

299. *κτιστοῖσιν* λάσσαν. Read *τυκτοῖσιν*.

317. Supply such a line as *ἀσχος ἐμοὶ καὶ ὕπνος ἐν οὐρανῷ· ὅν τε καὶ αὐτὴ*.

382. *πέτρῃν* προχύτησι is dat. of circumstance, "with a shower of stones."

402. *ἐπεφάσαστο* νῆσαι. Qu. *νωμῆσαι*?

408. Keep *ἐγχευε*, "freshened."

417. Keep *ἀμφίς*, "out, away."

539. Keep *ἰθὺν*. Supply such a line as *δείκνυσθε θνητοῖς· τὴν δὲ φρεσὶ δέξο θέμιστα*.

Herm. 44. Read *θαμεινὰ* for *θαμινὰ*; cf. Choerobosc. ap. Cram. An. Ox. II., p. 180.

48. Perhaps *κατὰ νῶτα διὰ βυνοῦ*.

80. For *ἄφραστ'*, read *ὄφρ' ἄστ'*, i.e. *ἄστα*.

159. Supply as follows:

159, *ὅς σε λαβὼν ῥίψει κατὰ ταρτάρου ἠρόντος*.

159a, *ἡ σε λαβὼντα μεταξὺ κατ' ἄγκυα φηλητεύουσιν*.

160. R. *σῶρε πάλι*.

272. Restore *βουλή μετ'*.

457. Read *δῖξέ* πέπον καὶ θυλὸν ἐγείρει πρεσβυτέρους.

526. Supply a line such as *αἰετὸν ἦνε πατήρ δ' ἐπώμοσε, ἡ σε μάλ' ὄλον*.

568. Supply a pair of lines such as—*ὡς ἔφατ'· οὐρανὸν δὲ πατήρ Ζεὺς αὐτὸς ἔκτισεν*

*θῆκε τέλος· πᾶσιν δ' ὁ μὲν οἰωνοῖσι κέλευσε*.

T. W. ALLEN.

#### SCIENCE NOTES.

THE Swiney Lectures on Geology, under the auspices of the trustees of the British Museum, will this year again be given by Prof. H. Alleyne Nicholson, who has taken for his subject "The Making of the Earth's Crust." The lectures are delivered at the South Kensington Museum, on Mondays, Wednesdays, and Fridays during October, at 3 p.m. For next year, Dr. J. G. Garson has been appointed Swiney Lecturer; and it is expected that he will deal with the geological history of man.

THE winter session at the medical schools in connexion with the several hospitals in London will commence on Monday, October 1.

MR. FRANK FINN has been appointed first assistant curator in the zoological department of the Indian Museum at Calcutta.

MESSRS. WHITTINGHAM & Co. will publish shortly a work entitled *What is Heat?* a Peep into Nature's most hidden Secrets, by Mr. Frederick Hovenden, with illustrations.

IN the current number of *Science Progress*, Prof. H. Halliburton, of King's College, writes upon "Snake Poison," emphasising the need of further study of blood coagulation and of the poisonous proteids secreted by snakes. There are two papers on "Algae": Mr. A. C. Seward, of Cambridge, brings forward their claims as rock-building organisms; while Mr. George Murray, of the British Museum, deals with fossil algae. Mr. E. H. Griffiths contributes an article on "The Measurement of Temperature," arguing that mercury thermometers cannot compare in accuracy with the platinum thermometer. The bibliography of chemical literature for the preceding month is continued.

#### FINE ART.

##### ART BOOKS.

*Practical Designing: a Handbook on the Preparation of Working Drawings.* Edited by Gleeson White. Contributors: Alexander Millar, Arthur Silver, Wilton F. Rix, Owen Carter, R. L. B. Rathbone, Selwyn Image, and George C. Haité. (Bell.) These papers have all been written by masters of their craft, and may be recommended without any fear. Not the least interesting and valuable is the editor's own paper on "Drawing for Reproduction," which is, indeed, an art in itself, too apt to be slighted even by good artists, who have not made it a special study. From Mr. Alexander Millar on "Carpet-designing," to Mr. George C. Haité on "Wall-papers," the book is full of sound instruction, the result of experience; and the illustrations are thoroughly business-like, with an eye to beauty at the same time.

*A Handbook of Ornament.* By Franz Sales Meyer. Translated from the fourth revised German edition. (Batsford.) This volume has reached its fourth edition in Germany, and its value must therefore be regarded as established. With its three thousand illustrations, it is no doubt a happy hunting ground for those in search of an "adaptable" design. The examples are taken from all schools and times; and the taste of the selector seems to have been extremely impartial, as the good, bad, and indifferent often hustle one another on the same page. The book, however, is well arranged, and has the merit of containing an immense amount of information and suggestion in a small compass.

*Some Hints on Learning to Draw.* By G. W. Caldwell Hutchinson. (Macmillans.) This is one of those books which needs little recommendation. Its modest title scarcely does justice to the completeness of the work. It begins with "measuring" and "outlines" and "perspective," and goes on to drawing from nature and the life, without leaving alone any intermediate stages, or neglecting such important matters as the use of water-colours, and the value of some knowledge of anatomy. It is "elementary," no doubt, but within its limits it is thorough; and the student will not have to unlearn or forget any of its lessons, as they are all sound. It is well illustrated, and well printed also, though the margin is rather meagre, and some of the drawings are not quite so clearly reproduced as they should be. Many of these, like Sir Frederic Leighton's drawings of Lemon Blossom, the flowers of Mr. Alfred Parsons, Mr. Watts's head of "Thomas Wright," and Mr. Marks's studies of "An Egg-collector," are of special interest and beauty. The examples of pen-drawing by Mr. Pennell, Mr. Strang, and Mr. Hugh Thomson are also excellent in their way.

*A Few Words about Drawing for Beginners.* By J. B. (Edinburgh: David Douglas.) We are afraid that this little book will not be of much use to beginners or to anybody else. Its author has composed it, as she tells us in the title, "after a long experience of its difficulties," that is, of the difficulties of drawing. If we may judge from the illustrations, she is yet very far from having triumphed over them. Nor can we praise very highly the hints she gives to less accomplished artists. Here is one for a sample: "If a hand is to be holding anything, the fingers should curl round it and grasp it." Is that the way she holds her pencil or her pen?

#### CORRESPONDENCE.

A COIN OF KING CINTHILA.

Oporto: Sept. 10, 1894.

THE director of the newly opened municipal museum at Figueira da Foz, Portugal, has lately acquired a well-preserved gold coin,



found near Tafe, bearing the legends CINTHILA REX and TYDEIYSTYS. The *Description Générale des Monnaies des Rois Wisigoths d'Espagne*, par Alois Heiss (Paris, 1872), records no coin of this king struck at Tuy, or presenting his name with this spelling. The letter Y on this piece has, of course, the value of U.

E. S. DODGSON.

#### NOTES ON ART AND ARCHAEOLOGY.

ONE of the most important of the illustrated books which Mr. George Allen contemplates issuing this autumn is an edition of Spenser's *Faerie Queene*, in large post quarto form, with illustrations by Mr. Walter Crane. It is to be published in monthly parts, and will probably be the artist's *chef d'œuvre*, as he himself said that it had been the dream of his life to illustrate the *Faerie Queene*.

THE committee of the Birmingham Museum and Art Gallery having decided to hold an exhibition of works by living English marine painters, Mr. Whitworth Wallis, the director, has been engaged for some months past in getting together a representative collection. Among the artists who will be represented are Sir Oswald Brierley, Messrs. J. C. Hook, Henry Moore, John Brett, Colin Hunter, Stanhope Forbes, A. W. Hunt, C. Napier Hemy, Edwin Ellis, Frank Brangwyn, Tom Henry, Tom Graham, Hamilton Macallum, W. L. Wyllie, C. W. Wyllie, H. S. Tuke, David Murray, Edwin Hayes, E. M. Hale, W. H. Bartleet, Albert Goodwin, Walter Langley, R. W. Macbeth, W. Small, Nelson Dawson, and J. Fraser. The exhibition will open on October 1.

THE annual autumn exhibition in the Royal Institution at Manchester opened this week. On this occasion the permanent collection in the galleries has been left undisturbed, and consequently there is less room for pictures of the year. In addition to the work of local artists, these include Sir E. Leighton's "Spirit of the Summit," and examples of Messrs. Watts, Poynter, Goodall, Henry Moore, Brett, Boughton, MacWhirter, Stanhope Forbes, Shannon, Hacker, and North.

THE last part of *Archæologia Aeliana* (Andrew Reid), published by the Society of Antiquaries of Newcastle-upon-Tyne, consists mainly of an index to vol. xvi. (new series). Mr. Maberly Phillips gives a history of the Old Bank at Newcastle, found by Ralph Carr about 1740, which he believes to have been the earliest provincial bank in England. During the Forty-five rebellion, Mr. Carr forwarded no less than £30,000 to Scotland for the use of the royal army. There are two short papers relating to the Roman Wall. The Rev. G. Rome Hall describes a fragment of a *lorica* which he found last year among the debris of the wall-turret on Walltown Crag, and compares it with similar relics in the British Museum and elsewhere. Mr. Cadwallader J. Bates quotes the following passage from an anonymous treatise, *De Rebus Bellicis*, which is sometimes printed with the *Notitia*, as illustrating the mile-castles:

"Est praeterea inter commoda reipublicae utilis limitum cura, ambientium ubique latus imperii. Quorum tutelae assidua melius castella prospiciunt: ita ut millenis interjecta passibus stabili muro et firmis muris turribus erigantur. Quas quidem munitiones possessorum distributa sollicitudo sine publico sumptu constituit, vigiliis in his et agrariis exercendis, ut provinciarum quies circumdata quodam praesidii cingulo inlaesa requiescat."

#### THE STAGE.

THE re-opening of Drury Lane marks the beginning of the theatrical season, and has that amount of interest, albeit the drama presented within its walls makes—if we may put it mildly—little claim to possess literary value.

It is frankly a piece of adventure and a piece of spectacle. For all that, a very good cast—a cast including some almost first-rate people—is engaged by Sir Augustus for the interpretation of his "Derby Winner," Mr. Charles Cartwright, Mr. Arthur Bouchier, Mrs. John Wood, and Miss Beatrice Lamb lending their skill to the performance. As a scenic display—at all events, as a display of pure realism—"The Derby Winner" does not yield the palm to any of its forerunners. The actual race for the "blue ribbon of the Turf" is portrayed—one might almost say enacted—with consummate dexterity upon the boards of "the Lane."

NOR, perhaps, since the appearance here of Herr Barney—"als gäst"—and of the Meiningen company, has there been in London public performance of German drama; and this circumstance lends interest to the appearance of a German company of average competence at the often unlucky theatre of the "Opera Comique." If German is not understood by any means universally in Piccadilly or South Kensington, in Hampstead or Chelsea, it is a tongue familiar, as we are informed, to all Dalston and all Barnsbury. The German colony will doubtless be the backbone of support to the German drama. Yet is the German drama better worth notice than is popularly supposed. Its prolixity does not exclude truth of observation, and it has afforded material of which the American adaptor has not been slow to take advantage.

#### MUSIC.

##### MUSIC PUBLICATIONS.

*Masters of German Music.* By J. A. Fuller Maitland. (Osgood, McIlvaine & Co.) A third of this book is devoted to Johannes Brahms. Mr. Fuller Maitland rightly remarks that "the existence of a strong opposition implies strength in the thing opposed." Brahms, in certain quarters, has been hotly opposed; therefore, he is very strong. Our author mentions, as an instance of Brahms's powers of transposition, that he played the "Kreutzer Sonata," written in A, in B flat, when he found that the pianoforte, on a certain occasion, was flat. To transpose a difficult work at sight was undoubtedly clever; but the composer probably adopted the easier mental transposition of A to A sharp, i.e., without changing the alphabetical names of the notes. Mr. Fuller Maitland's enthusiasm for Brahms is refreshing; but seeing that he had really a great master to write about, we think he might have dispensed with some of his laudatory adjectives. He considers that the epilogue of the "Schicksalslied" illustrates "the power of instrumental music to suggest definite non-musical ideas"; but surely in this instance the principle of association comes into play. Mr. Maitland refers to the composer's "many points of resemblance to Beethoven, and certainly his 'complete indifference to journalistic verdicts' may count as one. Discussing Brahms's pianoforte music, he remarks:

"It is not one of Brahms's merits, any more than it was one of Beethoven's, to write what is called 'grateful' music for the pianoforte alone." We agree with the statement respecting Brahms, but scarcely with that concerning the older master. Beethoven's pianoforte music may not be quite so fascinating to the pianist as that of Chopin, or Liszt, but it seems to us to possess many "grateful" qualities. We are glad that Mr. Maitland's admiration for Brahms did not prevent him from noticing some transcriptions from Bach, Weber, and Chopin, as exhibiting Brahms "in an almost mischievous mood." Reference is made to Brahms's objection to write to order, and his resolution not to write for festivals is applauded. Our author confesses, however, that, if English

composers were to follow his example, it would probably "end in their sinking to the level of song-writers and purveyors of pianoforte pieces."

Max Bruch is said to follow Brahms *longo intervallo*. But the great value of Bruch's music is fully recognised; and, in fact, for the sake of English musicians, a notice such as the present one was much needed, since "very little of his music has entered into what may be called the permanent repertory of English concerts."

Goldmark, Rheinberger, and Joachim are the next masters noticed; and with all three English people are, for various reasons, imperfectly acquainted. We of course refer to Joachim as a composer. Mme. Schumann is also ranked among the "masters"; and she deserves a place, if only for her exquisite songs.

From the great, our author passes to the "little" masters—Herzogenberg, Hofmann, &c.; and, borrowing a title from Schumann, under "New Paths," he discusses quite modern men, including Kistler. His appreciation of this composer is not very warm; but so far as we can make out, he has not heard any performances of his operas. An opinion of Wagner's "Parsifal," founded only on the pianoforte score, might prove somewhat cold.

Mr. Fuller Maitland's book is both interesting and valuable; and as he has the courage of his opinions, he will not be alarmed to find that, in a few comparatively unimportant matters, others differ from him.

*The Fitzwilliam Virginal Book*, Parts 1 and 2. Edited by J. A. Fuller Maitland and W. Barclay Squire. (Breitkopf & Härtel.) Of collections of Virginal Music, the volume in the Fitzwilliam Museum, Cambridge, is the most remarkable, and, in many respects, the most valuable. For a long time it was known as Queen Elizabeth's Virginal Book, but there is sufficient evidence to show that it can never have belonged to her: in all probability it dates from the third decade of the seventeenth century. It was, at one time, in the hands of Dr. Pepusch, organist to the Duke of Chandos before Handel; the earliest account of it is said to be in Mr. Ward's *Lives of the Gresham Professors* (1740). The volume contains no less than 291 pieces, and of these the two parts now under notice contain only the first nine and part of the tenth. To insist on the importance of the contents is scarcely necessary; like Bach's music, that of the early English masters whose names figure in the collection seems to defy time and its ravages. To imagine that the interest in it is merely an historical one would be a great mistake. The first parts contain John Bull's "Walsingham" Variations, which for skill and extraordinary technique deserve a place with the "Goldberg" Variations of Bach. John Munday's Fantasia (No. 3) is an early and interesting specimen of programme music; in it "Faire Wether" and "Lightning and Thunder" are depicted in most realistic fashion.

To print the Virginal Book is an undertaking on which the firm of Breitkopf & Härtel may well be congratulated, while the two editors appointed are a sufficient guarantee that the work will be conscientiously performed. The peculiarities of the MS. in regard to notation, time-signatures, fingering, &c., are to be fully discussed in the Introduction, which will appear with the last part. The delay is to be regretted, but the editors have probably some good reason for adopting this course.

Englishmen may be proud to think that, in early instrumental music, their country was in the van. Old Christopher Simpson, writing well nigh three centuries ago, remarked, "You need not seek outlandish authors, especially for instrumental music; no nation (in my opinion) being equal to the English in that way."

J. S. S.

